

# MAGAZINE OF MUSIC

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For the Student and the Million.

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## Magazine of Music

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CONTAINS:—  
PORTRAIT of A. C. MACKENZIE, and Biographical Sketch;  
NEW SONG by F. H. COWEN, "The Star of Our Love," in Old Notation.

NEW SONG by F. H. COWEN, "Clouds," in New Notation.

EASY ORGAN COMPOSITION, by Dr. C. J. FROST.

SHEET OF HYMN TUNES in New Notation.

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### TO CORRESPONDENTS.

Contributions and Letters intended for publication must be accompanied by the Name and Address of the writer; not necessarily for publication, but for the information of the Editor.

Contributions cannot be returned, unless a stamp is sent for that purpose.

Correspondents are requested to send their MSS. not later than the 24th of each month, and to forward a notice of musical events as they occur. It is desired that names be written distinctly to avoid mistakes.

We have again to regret our inability to insert all the Musical Notes sent us, through want of space.

THE new system begins to take root. Its simplicity, and the ease with which it may be learned, is markedly apparent to those professors and teachers who have given thought to the subject. One teacher out of many writes:—"I must congratulate you upon this new system, which I intend to adopt here at once in all my classes, as I consider it will work a revolution in our methods, and the sooner the better;" and from all parts of the United Kingdom letters flow in asking for instruction books and music.

These signs we hail as a proof that our work meets a long-felt want. Indications, also, are plentiful of the arduous nature of the work undertaken: but, along with these, comes the ever-increasing conviction that the Keyboard Stave, which sweeps away at once all the anomalies and difficulties of the

old system, will in the future be the one accepted stave for all classes of music, and on this foundation will harmony be worked out and studied, its merits being recognised by those who are adverse to change, as well as by those who feel that the reform is a step in the right direction.

During the past month we have come in personal contact with musical people—away up in the far North, in the Midland, Westward Ho, and here in London. Experience has shown that five minutes' explanation, and the new system is understood; its manifest advantages are seen at a glance, and practical tests have shown that the words recently used by a well-known critic, "The new system presents a royal road to the acquisition of musical knowledge," are well founded.

M. Charles Gounod cannot be numbered among those who go without honour in their own country. On the contrary, the fame which was denied to his compatriots, Berlioz and Bizet, until after their death, has been abundantly granted to Gounod during his lifetime. For many years a member of the French Institute, and the acknowledged chief of French composers, his works are received with respect and admiration in his own country and by musicians in all parts of the world. He has lately witnessed two triumphs, the revival of his "Sapho," an opera of thirty years ago, at the Grand Opera, and the first performance in Paris of his oratorio, "The Redemption," in the Trocadero. Forty years of useful work, as well in the interests of educational and ecclesiastical music, as on his own numerous compositions, have gained M. Gounod a great reputation, which will ensure general attention to the great oratorio, "Mors et Vita" (a sequel to his "Redemption"), which he has completed for the next Birmingham Festival.

Herr Dvorak's brief visit to the Metropolis has terminated, to the great regret of thousands of the music-loving public. It may literally be said of Herr Dvorak that he came, he saw, he conquered. He will come again to England in order to superintend his piece for the Birmingham Festival, and it is then not unlikely that he will be induced to appear, not only at many London concerts,

but to undertake a tour in the provinces. Previous to departing for Prague he was entertained at a dinner given in his honour by the directors of the Philharmonic Society. Sir Julius Benedict, who took the chair, proposed in eloquent terms the health of the guest of the evening. In responding, Herr Dvorak remarked that the fortnight he had spent in London had been the happiest and most eventful in his life. Speaking of his music, he said, although it bore traces of his Bohemian origin, he was an entire stranger to the political movements which at the present time divided the Slavonic and German sections of his country. Viewing his life of earnest work and devotion to art, we would say the years spent in retirement preserved the originality and freshness of his ideas, and his music thus bears the distinctive mark of his nationality and genius.

The operatic season which commenced on Easter Monday promises to be memorable in the annals of dramatic music in this country. During the next three months we shall see the art represented in its three most important varieties of English, Italian, and German opera. France alone remains without a representative in this contest; but there are rumours this gap will be filled up by a French season of comic opera at the Gaiety in 1885.

This exhibition of foreign talent and genius, and the various phases of musical art, should not fail to be beneficial to our English opera. Pure vocalization is the distinctive feature of the Italian opera; depth of thought and earnest aspiration may be seen in the German; grace, refinement, and finished declamation in the French; and the study of these various forms of art should still further elevate the standard of musical taste, and call forth a desire for the higher forms of lyric and dramatic art.

At this time the question suggests itself, which of the three schools represented will be most likely to satisfy the musical requirements of the nation, and in the future be dominant in England. That London will not be much longer without a permanent operatic institution is beyond doubt, and the performances witnessed during this season should not be without their influence in hastening forward this event.



## "Staccato."

Foremost among the events of the past few weeks, must be counted the presence in our midst of Mdme. Schumann, Herr Joachim, and Herr Dvorak—the two first-named familiar and welcome visitors, the last a visitor who had not before experienced the warmth of an English welcome, but whose reception can only be paralleled by that of Mendelssohn many years ago. Mdme. Schumann's pianoforte playing has never been finer.

In the interpretation of her husband's works, it has long been acknowledged, she is unrivalled. To many listeners there must always be a pathetic interest in hearing her play them, and in the reflection, how much the present established reputation of the great Schumann is due to his constant-souled widow. It is said that once, during Schumann's lifetime, a great personage, after hearing Mdme. Schumann play, turned to her husband, who was standing near, and most innocently said to him, "And you, mein Herr, are *you* also musical?" But it is not in the works of one master alone that she asserts her pre-eminence. Her nobly-artistic style is as conspicuously displayed in the music of Beethoven, Mendelssohn, and Schubert.

Herr Joachim has "led" during the Popular Concerts in his own incomparable style, aiming, as he always does, rather at giving prominence to the composer's intentions than to the special gifts of the executants. The list of quartets, trios, and duets in which he has taken part, comprising among others the names of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, and Dvorak. Dvorak's F minor Trio played by him in conjunction with M.M. Beringer and Piatti, was a welcome novelty. Like nearly all the Bohemian composer has written, it is impregnated with that peculiar spirit that we associate with Slavonic music, but what mastery of treatment, what wealth of melody, and unflagging power of poetic thought are revealed in it.

Those who heard, at the Philharmonic Society's Concert, Dvorak's new overture, "Husitska," will look forward to its next performance. The Overture, originally written for the opening of a theatre at Prague, is far more than a mere *piece d'occasion*. It is an imaginative work of the highest order, in which the long struggle of his country for religious freedom is boldly and graphically set forth. At first we hear a detached phrase of a Hussite hymn, and this motion is worked out with marvellous variety and effect, as the progress of the strife is depicted, until at last the whole orchestra joins in the concluding hymn of triumph. Little wonder that the audience joined with the members of the band in the stormy applause that greeted Herr Dvorak at the close.

Mr. Henry Leslie's Choir has lost none of its old excellence under its new conductor, Mr. Randegger. A more appropriate selection in every way, both as a test of vocal ability and as

a graceful tribute to the memory of the great musician, the centenary of whose birth was celebrated last month, could not have been chosen than Spohr's unaccompanied Mass in C, never before performed in England, and, on account of the great difficulties it presents, very seldom anywhere else. It is a work of real beauty, exhibiting most skilful construction and effective treatment of the voices, though unlike the old Italian writers, whom he avowedly emulated. Spohr never forgets the clever artist in the devout worshipper. It is written for two choirs, the smaller one of which was supplied by students of the Royal Academy of Music.

Even apart from the music, a visit in these bright days of early spring to the Crystal Palace has a special charm of its own, but the programmes of the past month have left no excuse for a Saturday afternoon's stroll in the terraces and in the gardens. We notice in passing the concert on the 22nd March, when Herr Dvorak was once more *en evidence*.

He is not (probably from want of practice) a very accomplished conductor, but the execution of his "Notturmo" for strings, and "Scherzo Capriccioso," by the Crystal Palace Band could hardly have been surpassed. The first is a learned but not very interesting work, but the latter is a truly marvellous composition, fully of lovely phrases, piquant contrasts of subject, and a wild mirthful spirit that is simply irresistible. Mr. Winch repeated the two songs of Dvorak's he had given at the Philharmonic concert, and the composer, who was at the piano, showed himself a most skilful accompanist.

The Newcastle Town Council have negatived the proposal to have sacred music performed in the parks on Sunday afternoons. It will be remembered that Mr. J. H. Amer proposed to give twenty concerts in the Leazes Park, commencing on Easter Sunday, the idea of the Town Moor Management Committee being to provide something of a moral, social, and elevating tendency on a Sunday afternoon, for the benefit of the general community.

The ministers of the district, however, have exerted themselves to prevent those who don't go to a place of worship, hearing sacred music in the Leazes Park, and the Council for the present have yielded to the pressure brought to bear upon them.

Good music cannot fail to have an elevating influence upon the hearers, and it is to be regretted that the action of the clerical portion of the community should have prevented the performance in the park Sunday afternoons of sounds that would edify and instruct.

Hans Von Bülow, the celebrated pianist, lately got himself into hot water at Berlin. While playing at a concert, he received an enthusiastic encore, and in response, he gave Meyerbeer's Coronation March, from "Le Prophète." This was also loudly applauded, which induced the master to turn to the audience and make a short speech, of which the following is a translation: "Ladies and gentlemen,—A few days ago I

heard this march massacred in such a frightful manner, at the Circus Hülse, that I felt myself impelled to give you the opportunity of hearing it properly performed."

Hans Von Bülow certainly did not count upon his host, for his speech was received with icy coldness, some of the audience regretting their idol's new departure as an orator to such a degree that they actually hissed the master.

The Circus Hülse, thus impolitely referred to, is none other than the Opera House, which, as is well known, is extensively patronised by Royalty, and Herr Von Hülse, who it is said stands high in the Emperor's favour, is the Intendant of that house, as he is also of the other royal theatres. We are not at all surprised to hear that this piece of uncalled for and unwarrantable impertinence has caused him to lose his title of Court Pianist.

The New York *Musical Courier* tells us that a number of the American higher musical organisations are beginning to encourage native and resident composers by a public performance of their earnest efforts. From this there is much to be hoped, and it only remains for the press generally to assist and encourage, so far as possible, both composers and the organisations that try to bring their works to a hearing.

Music hath charms. The musical critic of the *New York Herald* has been describing an entertainment at a Chinese School of Music. He says:—"The feature of the occasion was the Chinese band. The first piece was a war song. It began like a series of dynamite explosions, the detonations and shrieks of the wounded being vividly rendered by enormous cymbals and a shrill pipe. The finale was like a boiler factory. The Chinese enjoyed the music greatly, and the Christians got as far away from the cymbals as they could."

The *Chicago Morning News* recently eulogised the amiable and accomplished conductor, Arditi, in the following characteristic fashion: "There is one factor of the Mapleson performances to which nobody has done justice. It is the dear old Maestro Arditi. Whatever happens to other conductors, failures do not happen to Arditi. At every performance that smooth old pate is the rock upon which the Mapleson church is so securely founded that the gates of hell—that is to say, the orchestra and chorus—cannot prevail against it. The misfortune of Arditi's work is the ease with which he does it. It looks 'as easy as lying,' as Hamlet has it. He is such a quiet executive officer that in all the notices he gets overlooked. He is 'only the conductor,' only the man who is responsible for every note sung upon the stage, or fiddled, blown, or pounded in the orchestra! For twenty-four years he has been with Col. Mapleson."

It is said that Mackey, the San Francisco millionaire, assured Mapleson that if he "would give the genuine, warranted full-width Italian opera, and no mistake, that he would see to it that the operatic impresario should not be out of pocket because of his transcontinental trip.

## Personals.

**RUBINSTEIN'S AFFLICTION.**—Rubinstein has for some time lost the use of one eye on account of a cataract. The difficulty lies in the fact that the doctors fear to operate on the afflicted member as the sound eye may be affected thereby.

**M. RUBINSTEIN.**—M. Anton Rubinstein re-appeared in Paris on Sunday the 6th, and played at the Chatelet his own concerto in D minor No. 4. A well-known English *entrepreneur* went to Paris to endeavour to induce the pianist to come to this country for a series of piano recitals during the summer. M. Rubinstein, however, refused. He has also declined an offer to undertake another tour in the United States.

**LOEFFLER SAILS FOR PARIS.**—Martin Loeffler, the well-known Boston violinist, has sailed for Paris, where he intends to continue his studies under the most eminent masters. His future success is likely to be far greater than ordinary, judging from the impression he has already created.

**ROSINATI'S DEATH.**—Ferrante Rosinati, the well-known tenor, died last month in a hospital in Florence. He possessed a splendid *tenore robusto* voice, but began his career before it was sufficiently cultivated. Rosinati sang at New York with Ilma di Murska at the Grand Opera House concerts, 1879-80. He was in his 40th year.

**VON BÜLOW'S DAUGHTER ENGAGED.**—Daniela von Bülow, daughter of the famous pianist and conductor, has just been engaged to Fitz-Brand, the well-known theatre machinist. He assisted his father in the stage scenery that was necessary for the production of the "Nibelungen" performances given at Bayreuth in 1876. Hans von Bülow is reported as having approved of his daughter's choice, so all looks promising for the betrothed pair.

**DEATH OF A FAMOUS IRISH PIPER.**—Patrick Bohan's funeral took place on the 18th ult., at Glasnevin Cemetery. When the Queen and Prince Consort visited Ireland in 1861, Bohan played before them on board the yacht Victoria and Albert in Kingstown Harbour, and during the Prince of Wales's visit he played at the Chief Secretary's Lodge, in Phoenix-Park, his Royal Highness being so pleased with his skill as to cause Sir William Knollys to write a letter expressing his acknowledgements, and enclosing a cheque. The musician carefully preserved the note, which he highly prized.

Dr. Hans von Bülow has offered an apology which is hardly calculated to heal the wounded feelings of the Intendant of the Imperial Opera House. Dr. von Bülow withdraws the word "circus," employed by him to characterise the Opera House at Berlin, because he has been reproached with having hurt the susceptibilities of the honourable directors of the Cirques Herzog, Renz, Salomowsky. He learns that these directors of circuses, for whom he professes the profoundest esteem, have been painfully affected by the comparison of their enterprises with that of the Berlin Opera; and he desires to offer them full reparation.

## Mr. A. C. Mackenzie.

THE Carl Rosa opera season of 1883 was signalled by the production of two works of high musical importance. Mr. Goring Thomas' "Emeralds" and the "Colomba" of Mr. A. C. Mackenzie are in the line of evolution, and each has passed through the crucible of English and Continental criticism. The former is the work of a cultured musician, who possesses in a rare degree the gift of fresh, fluent, and melodic utterance; a man of ideas, and a self-critic, moreover, who permits nothing crude to pass; but in so far as his production stands nearer to the operatic forms now discredited and all but dethroned, it is less significant than the work of Mr. A. C. Mackenzie. Only a few bars of "Colomba" need be heard to convince one that a musician has arisen who knows not the ways of Balfe and Wallace, and whose intellectual descent has to be traced along a loftier line.

It is the modern note in Mr. Mackenzie's work which arrests the attention, and causes the hopes of all interested in opera as a progressive art to centre in him. And it is his hospitableness of mind towards the new conceptions of opera, or of music-drama, which has enabled him to achieve so sudden a conquest of the English stage. All who take a serious interest in art have long been weary of the patchwork of vapid talk and jingling tunes that for the most part has usurped the stage. Low-pitched in motive, fibreless in structure, and frivolous as regards music, the most ambitious of such productions have assaulted the ears and offended the literary sense of the listener in any degree cultured. Even the great works of the German and Italian masters are felt to yield to the severer demands of the logic of drama which our day acknowledges. Resentment rises in the mind where formerly unalloyed pleasure dwelt, when dramatic action is irrationally suspended in order that the soprano may work her wondrous way through a series of roulades, or that the tenor may strain on tiptoe to deliver a piercing note. The whole fabric of opera, indeed, crumbles at the touch of an enlightened dramatic criticism. On the musical side there is fully as much to dissatisfy. Senses educated to perceive truth in musical expression, cannot be won by a complacent wedding of words to any piece of formal melody; nor can those who take delight in the great orchestral creations of Beethoven and of Schumann rest content with the flimsy expedients of operatic instrumentation. The time was therefore ripe for a musician like Mr. Mackenzie, who, drinking at the fount of Wagner, grasped the meaning of the new criticism, and the strength of the new artistic needs; and to a fine musical endowment and singularly acute feeling for orchestral combinations, united the practical wisdom requisite to bring his work within the limitations of the English stage.

The ease and opulence of Mr. Mackenzie's genius during the past few years seem to show that the public might sooner have had

from him a larger body of good work had he earlier found the favouring external conditions. Though still some years on the sunny side of forty, he has passed the age at which the bulk of the musical achievement of the world could be summed up. But Mr. Mackenzie comes of a slowly-ripening race, whose native skies supply little of genial sunshine to the flower of genius; they are the nurse rather of a sour Presbyterianism which tends to blight all artistic aspiration. Heredity and environment have done their utmost to make Germany the birthland of music, but in a country where social convulsion attends the proposal to employ organs in churches, the musical genius must emphatically be born; it cannot be made. Mr. Mackenzie's father, who was a violinist in Edinburgh, and is still held in local affection, had the wisdom to send him to Germany while only ten years of age. At Schwarzburg-Sondershausen he studied under Ulrich Eduard Stein, and when 14 years old entered the ducal orchestra as violinist. A year later he left Germany for London, where he studied under M. Sainton, and was elected King's Scholar of the Royal Academy of Music. During the next three years his formal education seems to have been completed, and it cannot fail to be observed that, though born under the shadow, as it were, of a university possessing an endowed Chair of Music, Mr. Mackenzie owes no part of his musical development to any institution of his native country. Such musical talent as Scotland produces seems likely for some time yet to spend itself in singing ballads in a minor key. Returning to Edinburgh in 1865, Mr. Mackenzie, by practice in the art of taking pains—which we are told is all but equivalent to genius—gained for himself a leading position as teacher of the piano. Part of his work lay in one of the great educational establishments where girls are trained *en masse*, much to the satisfaction of the Modern Athenian mind, which accepts the superlative goodness of its educational system as a first and fixed principle. It is, we understand, part of the method of what, by an abuse of terms, is called musical education at these institutions, to teach eight pupils simultaneously. The bare idea is horrific. One perverse or inapt pupil has sufficed ere now to drive a musician frantic, but this eight times multiplied maddening power is a device worthy of the Inferno. If Mr. Mackenzie—whose portrait, now presented to our subscribers, shows a man of eager temperament with the swift blood of the Celt—had any actual share in such a wholesale training of piano-strummers, he has endured enough to earn propitiation for all sins, past, present, and to come; and should any strain of his seem to arise out of a more than usually sad musical experience its genesis and its "dying fall" may perhaps thus be explained.

In Edinburgh Mr. Mackenzie's violin was not silent, and he must have accumulated much useful experience in the course of training choral and orchestral societies. More significant indications of his power are found in numerous short compositions

for voices and for piano issued during these years. In part-song writing he has been especially happy; indeed, there are few more delightful examples of this form of composition in the whole range of choir music than are comprised in the set of seven pieces forming Opus 8. One may discover in these, as well as in two extremely quaint and taking songs for men's voices, indications of that power of seizing the spirit of the words and reflecting it in the music which is the distinguishing characteristic of his larger and later compositions. An honourable artistic ambition has also guided Mr. Mackenzie's choice of words—a feature which cannot be too highly commended. Schumann had to complain that the young composers of his day seemed to prefer poems of limited subject. He asked, "Why select mediocre poetry that is certain to mirror itself in the music? A wreath of music round a true poet's head—what can be finer? But why squander it on an every-day face?" It is not even an "every day face" that so many English composers send forth in such dismaying abundance. It is a coarse, distorted visage, round which the garlands of song cannot be twined, and which is consequently tricked out with straw. In his songs Mr. Mackenzie has gone to some of the best sources of inspiration, and if he has not furnished matter for that lusty shouting which the average British Philistine mistakes for singing, he has certainly produced settings in which the poet and musician may find no evanescent charm. His pianoforte compositions similarly bear the impress of culture and of a graceful if somewhat narrow invention. They are, for the most part, slender pieces, notable in their place as a phase of a musician's development, but not otherwise to be well differentiated in these fertile times. The larger effects for pianoforte Mr. Mackenzie has not endeavoured to compass. His genius had undoubtedly taken its bias from his early orchestral training; and the musical perceptions of his very acute sense attach themselves to the orchestra, a fact very noticeable in his handling of the string band. A Scotch rhapsody entitled "Burns" gave concert-goers a taste of Mr. Mackenzie's quality as a writer for the orchestra, but it was not until, trustful of his own genius, he abandoned the dwarfing sphere of the music-teacher and devoted himself to original work in the fructifying atmosphere of Florence, that he made the rapid stride into mastership.

Mr. Mackenzie's work has been amply made known and discussed during the four or five years of his great productivity. In all he has accomplished the dominant feature is undoubtedly the orchestral scoring, which displays a grasp of science, a melodic force, and a prevailing earnestness not readily matched among contemporary composers. Above all, he has that power of giving just musical emphasis to a poet's conception which is the heritage of few. The sources of this power are not readily explicable. Mr. Mackenzie himself has probably no working theory guiding that selection of keys and instrumental combinations which give

variety and depth of meaning to his work. This is of the essence of his artistic individuality, which reproduces in the poetry of tones what it has received through the medium of a sister art. In an orchestral ballad founded on Keats' poem "La Belle Dame Sans Merci," this variety and nicety of inflection is perhaps more remarkable than the total impressiveness of the composition. Mr. Mackenzie's music winds itself into the poet's thought, and he seems to have a new tone-colouring for every emotional transition. There is more here than a grip of all parts of the orchestra; Mr. Mackenzie indeed has as yet to show that he can marshal his effects and bear his subjects onward to an overwhelming climax such as we find in the great symphonic writers. But there is here the peculiar acuteness of feeling that instinctively seizes the means of utterance perceived to be true, a feeling which employs science, but which science cannot supply.

Similarly in "Jason" the orchestra rules, and indeed voices and instruments are combined in a form so new that choral bodies are wholly unprepared to do the cantata justice, however excellent their intentions. They treat it in the accustomed way: the choir laboriously and conscientiously get up their parts; then on the last day comes the professional orchestra for rehearsal, with or without voices; the result is, that at performance the voices are whelmed with unexpected instrumental effects; and the band, not quite liberated from the impression that their function is to buttress the voices, instead of straining every nerve to realise the composer's purpose as in a symphony, drift into looseness and obscurity. Before such work as "Jason" can be adequately performed the conditions of rehearsal must be modified; at the same time "Jason" cannot be exonerated from the charge of over-elaboration. After all, music is in the ear of him that hears it, and if a composer introduces work so complex and subtle as to make no impact on the tympanum of a fairly cultured organism it is so much force thrown away.

The lyric-drama which has given Mr. Mackenzie an European status, raises, of course, other than musical considerations. "Colomba" is first of all drama governed by the general laws of dramatic representation, and the function of the musician's art, working in harmony with the other arts of stage illusion, is to enforce and to lift further into the region of the ideal the life of the drama; to do this without delaying the logical development of dramatic situation, rigorously avoiding all exhibition of learning or of tune for its own sake, and at the same time steering clear of stiffness and dullness. This submission of music to the drama as its willing handmaid, is undoubtedly the extension of operatic method that will meet the growing artistic demands of our time, and it is the conspicuous merit of Mr. Mackenzie and of his collaborator, Dr. Hueffer, to have given form and body, albeit in a modest and restricted way, to what a few years ago would have been deemed impossible, or unendurable without the costly accessories employed so lavishly at Bayreuth. The drama being thus the inspirer of the

musician's utterance and the imperious dictator of musical form, its quality becomes of importance in a hitherto unimagined way. "Colomba" has many excellences. It is free of padding; the movement is easy and continuous, while considerable skill is shown in affording the composer opportunity for logical introduction of formal melodies; the theatrically-effective situations have been happily seized, and the whole is fairly proportioned and welded. Yet it is far from being an ideal drama. For one thing the subject matter is hackneyed in the extreme. It is indeed high time the whole brood of Corsican banditti were banished from the stage. They serve in "Colomba" the purposes of that element of picturesque animalism without which the conventional opera of the past seemed unable to exist. A higher lyric-drama will have to draw its material from nobler fields of action and deal with a wider reach of motive. Then the book of "Colomba" could not be regarded on its merits as a literary product; and the lyric-drama, no less than the ordinary drama, must in the future appeal to cultured literary tastes, while, of course, a varied, supple, rhythmic and poetic verse will have the enhancement of a more fluent and varied musical emphasis. It were idle at this date to enlarge upon the excellences of Mr. Mackenzie's share in "Colomba." His great musical acquirement and his exceptional range of emotional expression by orchestral means constitute him the English composer best fitted to ennoble the lyric stage. So fine a gift as his should be exercised only on the worthiest themes, and to his aid will doubtless come in time the fully-equipped dramatic poet.

Expectation is at this time directed to Mr. Mackenzie's next work, which is to see the light at the Norwich Festival. The subject is, the "Rose of Sharon," and the completed score is now in the publishers' hands.

### Sixth Cincinnati May Festival.

Under the direction of Mr. Theodore Thomas and the experienced management of the Musical Festival Association, the Sixth Biennial Musical Festival will take place in Cincinnati on May 20, 21, 22, 23, and 24 of this year. These Cincinnati affairs deservedly attract more attention throughout the country than any other musical performances, and are looked up to as representative of the highest musical culture attained on the other side of the Atlantic. When they were started in 1873 their only rivals were the triennials of the Handel and Haydn Society, of Boston, and a comparative study of the programmes of the institutions, and the forces, solo, choral, and instrumental, employed in their interpretation, will show that the Cincinnati festivals have ranked with those of Boston from the beginning in their scope, and in their potency as factors in musical education. They began with the acceptance of the ordinary festival idea of a union of separate societies into one massive choir, but the extraordinary financial success achieved in 1878 and 1880 resulted in the development of a system which has placed practically the whole matter of choral culture in Cincinnati in the hands of the Festival Association.

## Monday & Saturday Popular Concerts.

THE word *concert* was originally spelt *consort*. Thus the Son of Sirach tells us, in the 5th verse of the 32nd chapter of the Book of Ecclesiasticus, that "a *consort* of music in a banquet of wine, is as a signet of carbuncle set in gold;" while Milton, in his lines, "Ata Solemn Music," prays that God ere long may "to His eternal *consort* us unite." In the 15th and 16th centuries the phrase, a "*consort* of viols," was applied to a quartet or set of strings, and, indeed, to any union of various instruments, playing in concert to one tune. From this to the modern meaning of the word, the transition is apparent. In German the word *concert* not only means *concert* in the English sense, but a *concerto* as well.

The origin of Popular Concerts as we now understand the term, as applied to musical entertainments of the highest class both as to composers and executants, given at a low rate of admission, must be sought for as far back as 1848, the year of the second French Revolution, when, a short time after the declaration of the new republic, it occurred to a Parisian speculator that, owing to political causes (which need not be entered into here), the best musicians and vocalists of the capital were half starving for want of employment. He consequently hired the Salle Martel, near the Faubourg St. Denis, and gave a series of musical entertainments, the admission to which was 25 centimes (2½d.) to all parts of the house. At first these concerts were most successful. The hall was a large one, and was generally filled to overflowing, such musicians as the famous Senor Roger not disdaining to appear at them. The scheme, however, fell through towards the end of the year. It was revived again in November, 1851, when Alexandre Malibran, who, by the way, was no relation to the celebrated singer, started a series of popular concerts, with a full orchestra, chorus, and staff of soloists, the *pièce de resistance* of their first performance being Elivart's oratorio of "Ruth et Booz." The 2nd of November struck them a blow which they never recovered. In 1861 M. Pasdeloup organised his series of popular concerts on a magnificent footing, and he still continues to delight the Parisian public with the greatest works of the greatest composers, executed in the most perfect style. Twenty-four concerts are given, on Sunday afternoons, from November to April; the orchestra consisting of over 100 performers, three-quarters of whom are strings. The prices of admission range from 75 centimes (7½d.) to six francs (5s.). M. Pasdeloup, by constantly introducing neglected or unknown works of ancient and modern native and foreign composers, has done for Paris what Mr. Manns has done for London, viz., popularised music to all classes of the community.

The good example set by the Crystal Palace Company and the *entrepreneurs* of the Monday Popular Concerts in London, and of M. Pasdeloup's Concerts Populaires in Paris, was soon followed in almost all the other European capitals, such as Brussels, Moscow, Berlin, Vienna, The Hague, as well as in smaller towns.

The Monday Popular Concerts were established in January, 1859, being first projected by Messrs. Chappell and Co., Cramer Beale, and Co., and other large shareholders of St. James's Hall, with the view of benefitting the funds of the institution; and secondly, in order to provide the London public with high-class music at a cheap rate during the winter months. When the experiment was first made, the usual prices of high-class concert tickets, except on some rare occasions, was quite prohibitive—half-a-guinea, and for reserved seats, fifteen shillings. A large middle-class musical public had been springing up for some time, owing to the practical teaching of Hullah, Benedict, Manns, and even Jullien, and Messrs. Chappell, who were the prime movers in the scheme, believed that, with the larger area of St. James's Hall at their disposal, they could collect together a sufficient audience to enable them to give the half-guinea accommodation at one shilling, and the reserved seats at three and five shillings.

The first concerts were of a very miscellaneous character, and consisted of the performance of well-known instrumental and vocal pieces, by soloists such as Madame Vardo, of Garcia, the Misses Poole, Dolby, Lascelles, Raneford, Arabella Goddard, &c., and Messrs. Sims Reeves, Santley, and Wilbye Cooper, Weniawski, Piatti, Regondi, and others. It will be seen from the above names that the bulk of the pieces given were vocal, for which reason the first concerts received the undeserved name of "Publishers' Concerts." In the early days of the scheme, success was fluctuating, and seemed to depend on fine nights and new comers. At this stage Mr. J. W. Davison, the musical critic of the *Times* and husband of Mme. Arabella Goddard, suggested to Mr. Arthur Chappell the advisability of trying concerts of classical chamber music, only to be heard at subscription concerts at a high price, so as to collect a permanent audience from the lovers of high-class music resident in London and the suburbs. The idea was adopted, and on the 14th of February, on the occasion of the seventh concert, the programme was entirely changed, and consisted of selections from the chamber music—both instrumental and vocal—of Mendelssohn.

As this concert was decidedly the inauguration of a new era in the history of popular music, it may be interesting to give a list of the principal works performed:—Grand quintet in B flat, strings; sonata in F minor, piano and violin; prelude and fugue, C minor, organ; quartet in D major, strings; Tema con Variazioni in D, piano and cello; fugue in B flat, organ; besides one, two, and four-part songs. The evening was an entire success, for not only was the vast hall filled with an enthusiastic audience, but the public press, which hitherto had nothing but contempt or faint praise to bestow on these concerts, was lavish in its praise of the new departure. The following nights were devoted to Mozart, Beethoven, Handel, Glück, Haydn, and Weber, and again to Beethoven and Mozart. This series produced a small profit, but the two following evenings resulted in loss. It was now proposed to give up the scheme, and continue on the old lines, but this was strenuously opposed by Mr. Arthur Chappell, as well as by his friend and adviser Mr. Davison, who had

already rendered most valuable services by annotating the weekly programmes. Their far-sighted persistency has, it need hardly be said, produced abundant fruit. Two more concerts were tried, and luckily paid, since which time the "Monday Pops," as they are affectionately nicknamed by their frequenters, have been a complete musical and monetary success.

The "last" concert of the first season was given on May 30th, and consisted wholly of selections from the instrumental and vocal works of Beethoven, the *chevaux de bataille* being the Ratoumowsky quartet, performed by Joachim, Deuhmann, Doyle, and Piatti, and the Kreutzer sonata, by Goddard and Joachim. This concert was the most successful of all, but a still greater triumph remained for the *ultimissimo*, which was given on the 27th of June. The great hall was not merely crammed but closely packed, with an enthusiastically-appreciative audience, who, in spite of the intense heat, listened with wrapt attention to every piece in the programme, which was literally a crown of musical gems from Handel, Haydn, Beethoven, Dussek, Spohr, Bach, Schubert, and Mendelssohn, rarely if ever before heard in juxtaposition. All was super-excellent, but the musical critics of the day gave the palm of absolute victory to Mme. Arabella Goddard, for her rendering of Handel's well-known *Suite de Pièces* for the piano, to Mr. Sims Reeves for his exquisite rendering of Beethoven's "Adelaide," and to Herr Joachim for the part he played with Mme. Arabella Goddard in the Kreutzer sonata.

The first year of the Monday Popular Concerts marks an epoch in the history of music in this country. For the first time the British public—that is to say the *shilling* public—was enabled to hear throughout a whole season a constantly varying selection of chamber music, chosen with consummate judgment from the best composers, and executed by the highest talent, both native and foreign, that could be brought together for love or money. The critics of the day were especially surprised at the appreciation and enthusiasm shown by the "shilling public," and were never tired of contrasting their hearty and unanimous plaudits with the well-bred but temperate approval evinced by the fashionable but cold and apathetic frequenters of the Philharmonic Society and the Italian Opera. The cause of this striking contrast is not far to seek. The "shilling public" then frequented and still frequent St. James's Hall from pure love of music, whilst their more aristocratic compeers patronise the Philharmonic Society and the Royal Italian Opera because it is the fashion.

We have dwelt on the first year of these concerts for this simple reason, that its history is precisely the same as that of the twenty-four years which have succeeded it. The same crowded and enthusiastic hall, the same manifestation of critical power, the same worthy selection of numbers from the best sources, and, above all, the same choice of the highest talent procurable.

The Saturday Popular Concerts are the twin sisters of the Monday Concerts, and their history is almost identical, except that, unlike human twins, there is a difference of six years between them.

## Madame Bishop.

THE *New York Evening Post* gives the following interesting account of Madame Anna Bishop, the once famous singer, who died on Tuesday, the 18th March:—

Madame Bishop, whose maiden name was Anna Riviere, was born in London in 1814. In 1831 she was married to Sir Henry R. Bishop, the well-known composer and musical director. Her career as a singer began in 1837, and her first triumphs in concerts and oratorios were followed by brilliant success in opera. She left her husband in 1839, and made a very extensive concert tour with the noted harpist Rocha, in the course of which they visited every country in Europe except France, and also this country and Australia. In the autumn of 1850 Mdme. Bishop gave a series of concerts in Tripler Hall, in Broadway, near Bond Street, which had been opened with a concert by Jenny Lind in the previous summer. These concerts were very largely attended, and the singer excited great enthusiasm.

Madame Bishop, in the course of her long professional career, appeared in either concert or opera in almost every country in the world. It is believed that, from first to last, she sang before a greater number of people than any other singer who ever lived. She has sung in from ten to fifteen different languages; on one occasion, while in Moscow, successfully taking the part of Alice, in "Robert le Diable," in the Russian language. China and India are among the countries in which she has given concerts, and in 1873 she was accorded the unusual privilege of singing in the Tabernacle in Salt Lake City, which was filled by an immense audience.

In 1866, while on the voyage from Honolulu to Hong Kong, she and her party were shipwrecked on a barren coral island, where they remained for twenty-one days. In the wreck they lost all their personal effects. Finally they set out in a boat twenty-two feet long for one of the Ladrone islands, 1,400 miles distant, and accomplished the journey in thirteen days. They had but a scanty supply of food and water, which was exhausted before they reached their journey's end. While they were almost starving, a large fish leaped from the water and fell into the boat. There were twenty-two persons in the party, and the fish was cut into twenty-two pieces, which were eaten raw. Madame Bishop has referred to her share on that occasion as one of the most delicious-tasting morsels she ever ate.

She started on her last tour around the world in 1875. Since its completion she has lived for most of the time in this city with her husband, Mr. Martin Schultz, whom she married in 1858; a few years after the death of her first husband. Her last appearance in public was at a concert in Steinway Hall about a year ago. Her voice was wonderfully well preserved in her latter years, and in her personal appearance and manners she was also remarkably youthful. Her conversation was highly entertaining, being enriched by a fund of curious anecdote, although she was singularly modest in speaking of her own artistic triumphs.

Madame Bishop is survived by two nephews, both well-known painters, of whom one lives in London and the other in Rome. She also leaves a number of grandchildren, the children of her late daughter, who was the wife of Captain Condron, of the Inman Steamship Line.

## London Notes.

—The Board of Management of the Early Closing Association gave a grand musical demonstration at St. James' Hall on the 18th ult. The performance was entirely given by assistants of both sexes, under the conductorship of Mr. Barnby. In giving the concert the board desired to show the excellent effect the early closing movement had upon the character and ability of trade assistants, and how readily they engage in the study of music and other elevating pursuits when the necessary leisure is afforded them. The concert revealed an amount of ability highly creditable to amateur talent.

—The annual report of the Park Band Society makes regretful mention of the fact that the public did not support its performances so liberally last year as in 1882. The average number of pennies taken in Hyde Park and

the Regent's Park has fallen from 1,968 or £8 4s., to 1,788, or £7 9s. The committee partly attribute the diminution to the competition of the Fisheries Exhibition. There were during the past year 159 performances, as against 91 in 1882; and the expenditure, which was £1,220 in the last mentioned year, was £2,450 during that just ended, which was £540 less than the income.

—The last addition to the scholarships of the Royal College of Music is the one founded by the Savage Club out of funds provided by an entertainment at the Albert Hall in July of last year. At a meeting of the Club, held 25th March, the accounts of income and expenditure in connection with the entertainment were passed, and it was resolved to hand over £1,000 to the treasurer of the College for the purpose of establishing a "Savage Club Exhibition," to be competed for by candidates nominated by the club. The sum named will only suffice to cover the cost of a musical training, without board and lodging, but it is to the credit of the club that it has been able to do so much. The amount required to found an ordinary scholarship is £3,000, the annual cost being reckoned at £120.

—Easter Tuesday was celebrated at St. Peter's Italian Church, Hatton Garden, by the inauguration of what is described as one of the greatest church organs in the world. It has been built by C. Anneessens, of Grammont, Belgium, and has four keyboards, separate pedals, and combination pedals, all worked with pneumatic action. The instrument is one of remarkable power and sweetness. In the skilful hands of M. Wiegand every gradation of tone was proved. Probably there are only two or three such magnificent organs in London.

## Provincial News.

The Earl of Powis has contributed £1,000 towards the purchase of a new organ for the parish church at Welshpool.

A choral festival, in which 2,800 voices, representing 140 parishes of Wilts and Dorset, are to take part, has been fixed to be held in Salisbury Cathedral in May next. Dr. Stainer has composed a Te Deum and a Benedictus for the occasion. There are to be 1,500 surplised singers.

On the 17th ult., a new organ, of fine tone and workmanship, was opened in St. Paul's Church, Monk Bretton, near Barnsley. The organ, which has two manuals, 15 stops and couplers, is the gift of Miss Bright, a lady of St. Paul's parish, who had some time ago given a fine peal of bells to the church. The organ was played at the opening services by Mr. F. Iliffe, F.C.O., Mus. Bac., Oxford, who, in addition to playing at the two services which were held, also gave a recital from the works of the great masters in the afternoon, displaying the qualities of the organ to the best advantage, and delighting his audience. The organ was built by Mr. J. B. Cousins, of Lincoln. At a luncheon in the afternoon, Miss Bright's generosity was warmly commented upon in flattering terms.

A meeting of the committee of the fund for the erection of a new organ in Canterbury Cathedral was held on the 27th ult., under the presidency of the Dean of Canterbury. It was stated that the subscriptions were not coming in as well as could be hoped, and that a further sum of at least £1,000 was required before the order for the building of the new organ could be given. A proposition was adopted that the movement be made a national one, and that the Primate be requested to write a letter commending the object to the favourable consideration of all who are interested in the welfare of the Church of England.

A highly-interesting lecture on "Sacred Music" was delivered on Friday last, in the large hall of the new Ladies' College, Guernsey, by Dr. Russell, the professor of music at the College. The specimens were most admirably rendered by a double choir of highly-trained voices, and created a great amount of interest. One of the illustrations was the anthem, "Hear my prayer," composed by James Kent, a bygone organist of Winchester Cathedral. Passing reference was also made to the collection of anthems published by Mr. Joseph Corfe, a former organist of Salisbury Cathedral.

## News Items.

The authorities at Vienna having given their consent, the remains of Beethoven and Schubert will shortly be exhumed and solemnly transferred to the central cemetery.

Mr. A. C. Mackenzie's "Colomba" is to be performed at the Court Theatre of Darmstadt next month as a festival opera on the occasion of the marriage of the Princess Victoria of Hesse.

Mr. Edward Oxenford and Mr. Michael Watson have completed a new humorous cantata on the subject of "Aladdin," which is to be published shortly.

Herr Dvorak has undertaken to write an oratorio for the next triennial musical festival at Leeds. It will be of considerable dimensions, and take up the whole of the morning or evening performance. Herr Dvorak has promised, if possible, to conduct his work in person.

Mr. Carl Rosa proposes to introduce for the first time on the stage in England, the ballet music "The Walpurgis Night," at his next performance of Gounod's "Faust."

Lord Bute has intimated his intention of giving a prize of £300 for the best setting of music to the "Alcestes" of Euripides, after it has been translated into Welsh. The Marquis has offered £50, through the National Eisteddfod Committee for the translation.

Madame Valleria, now upon a tour in America, has been delighting the residents at Pittsburgh and elsewhere with her beautiful singing.

Mr. Henry Gadsby has been appointed professor of harmony at Queen's College, London, in place of the late Mr. John Hullah.

It is announced that Gounod is writing an important work on Wagner, in which he combats the German composer's principles and doctrines. The work will be divided into three parts, "The Man," "The Artist," and "The School."

Sir Michael Costa is lying seriously ill at Brighton, where he resides at No. 13, Seaford-road. He is attended by Dr. A. Nicholson.

A biography of Madame Patti, telling the story of the early years of her professional life, is said to be in course of preparation. The author is, we believe, a lady who travelled some sixteen years with the prima donna. The work will be first published in Vienna, and it is proposed to translate it into several languages.

Mr. W. A. Barrett has been requested to conduct the musical examinations of the Society of Arts both in London and the country.

Dr. Ferdinand Hillier, the celebrated musician, will resign all the public offices he holds in Cologne next autumn, owing to advancing age and the state of his health. He has been at the head of musical life in Cologne since the year 1849.

The donations to the Royal College of Music continue to come in. At the instigation of Her Royal Highness the Princess Louise, a scholarship for the city of Montreal has been founded by two Canadian gentlemen, and the arrangements for electing the scholar are now in progress. The sum of £500 has been contributed to the general funds of the college, through His Royal Highness the Prince of Wales, by Sir Andrew Barclay Walker, of Liverpool and Gatacre Grange, Lancashire.

The Brussels Conservatory of Music recently celebrated the centenary of the birth of the late François Fétis, the distinguished musical composer, and first director of the institution. A concert, including works of the deceased, was given, at which the Queen and Countess of Flanders were present.

The fact seems to have escaped most of his biographers that the Duke of Albany was an excellent musician. He was a vocalist and a capital performer on the piano and harmonium. He was probably a better theoretical musician than any other member of the Royal Family, and he was the possessor of a fine musical library, many of the books, according to the evidence of a very eminent musician, who is our informant, bearing notes and remarks in the Duke's handwriting. His Royal Highness wrote a waltz, and he is also understood to be the composer of several songs, which have hitherto been heard only in the privacy of Royal circles. His speeches on musical matters showed an intimate acquaintance with the history of the art.

## Parisian Notes.

Gounod's "Redemption" has at length been heard, and received with enthusiastic approval by a Parisian audience. In the Trocadero, on the afternoon of the 3rd inst., Gounod had the pleasure of opening the concerts of the International Union with his work.

The performance was an unmixed success. Six thousand persons, in which were included all the great musical amateurs and leaders of fashion, applauded the work, the master, and the singers.

The audience throughout were more enthusiastic than critical; their fervour reacted on the composer, who, while conducting his work, frequently expressed his satisfaction by shaking hands with the chief executants, and in some instances encouraged them to repeat the pieces that were encored. There was a very large chorus and orchestra, and with St. Saens at the organ, the work was rendered in all its beauty.

The soprano solo, "From Thy love as a father," was rendered by Madame Albani with wonderful clearness and purity of voice. Her fine, powerful, and touching tones thrilled through all, and she received a rapturous encore. Mr. Faure, the best interpreter of Gounod's inspirations, sang the tenor parts with great feeling and distinctness. He never for an instant lost sense of the reverential character of the music and of the sacred words; his extraordinarily fine declamation of the words assigned to our Saviour was such that no terms of laudation could be too great, and he shared with Mme. Albani and the composer the triumphs of the day. After the chorus, "Lift up your heads," M. Gounod received a most enthusiastic ovation.

Madames Rosine Blach, Ketten, M. Ketten the bass singer, who received frequent applause, and M. Fournets, a polished and powerful tenor, completed the assemblage of artists.

On the night of the 2nd inst. there was a little stir at the Italian Opera. The revival of "Rigoletto" had been announced, with Gayarré, Maurel, and Mme. Schröder; but at the last moment Gayarré stated his inability to sing, and Nouvelli took his place. There were slight murmurs at first, but as soon as the curtain rose, quiet was restored; and Maurel, anxious, doubtless, to lessen the disappointment, sang the part of Rigoletto with a perfection and dramatic power which even he had never equalled. He was warmly applauded. Mme. Schröder, making her first appearance as Gilda, confirmed the reputation which she enjoys in Germany.

Gounod's "Sappho," re-arranged and augmented, was revived on the 3rd ult., at the Grand Opera. The crowd on the opening night was enormous, and the gifted composer, who conducted, on entering the orchestra was warmly welcomed.

Gounod fully deserved his enthusiastic greeting, for the performance was a red-letter day for the opera, and without doubt "Sappho," which in its new form may almost be said to be a new work, will now achieve greater success than heretofore. The music is in Gounod's second manner, and it is full of admirable passages.

The grand air of Krauss (Sappho), at the end of the first act, the singularly fascinating duet for Glycère (contralto) and Pythias (comic bass), the delightful chorus for female voices in the second act, and the beautiful quartett in the third act, are beyond comparison. In this last act, the benediction breathed by Sappho on her departing faithless lover, the simple song of the goatherd that arrests the tension of the tragic situation, Sappho's final farewell to life, with which the work concludes, must be reckoned among the masterpieces of contemporary composition.

Madame Krauss in this was simply magnificent, and rose without effort to the full height of the theme. Her singing throughout was that of a great artiste, and aroused enthusiasm such as is rarely seen. She gave Sappho a dramatic and dignified character which deeply impressed the audience, and repeated calls were the due reward of the great art displayed by her.

The popular concert given on the afternoon of the 8th, under the direction of M. Padeloup, was signalled by the appearance of Mr. Maas, whose rendering of the famous

melody sung by Walther in the Competition Scene from the "Meistersinger von Nuernberg," was noticeable for its admirable phrasing. Mr. Maas was deservedly applauded and recalled, in spite of the strong prejudice that still exists against Wagner's music. The other vocalist was M. Faure, who gave the scena, "Revenge, Timotheus cries," from Handel's "Alexander's Feast," with great breath of style, his delivery of the slow movement being particularly fine. The popular baritone also lent all his art to the effective rendering of two songs by M. Godard. There is not much to be said in favour of the novelties of the concert, the most enjoyable feature of which was a piece by Rameau, as fresh as though it had been written yesterday.

The second concert of the Union Internationale des Compositeurs was given on the afternoon of the 17th ult., at the Trocadero, consisted of a short selection from an unpublished opera, entitled "Hulda," by M. Cesar Franck: a sort of cantata entitled "Leda," by M. Alfred Bruneau, and Max Bruch's "Fritiof," wherein M. Faure took part; neither the choral march, the ballet music or solos produced much impression on an audience which was, in every sense of the word, cold. The Trocadero has been opened six years, and as yet no means have been adopted for lighting or heating the hall. Visitors were obliged to sit with their hats on and their throats muffled up, as though they were going to face a north-easter on the top of a stage coach; under these circumstances, the best music would lose much of its charm, and the afternoon's selection was by no means of the best.

The organ festivals, with orchestra, in the Trocadero, founded by M. Alexandre Guilmant, seven years ago, were resumed on Thursday, the 24th ult., they will be continued every fortnight. M. Guilmant has secured for his concerts the services of distinguished French and foreign artists. M. Ed. Colonne will lead the orchestra.

## Foreign Notes.

MÜNICH.—The "model representations" of Beethoven and Wagner's operas at the Royal Court Theatre, Munich, are fixed for August—"Fidelio" for the 15th and 17th, and the "Nibelungen" group for the 19th, 20th, 22nd, and 24th, and again for the 26th, 27th, 29th, and 31st of the month. Among the singers engaged are some of the best in Germany, viz., the two Vogls, Albert Niemann, Fräulein Lill, Lehmanni Fräulein Theresia Malten, and Herren Gura and Schlessler.

NAPLES.—On Wednesday, Thursday, and Friday evenings, the 9th, 10th, and 11th ult., the "Miserere" was, as usual, performed by the students of the Musical Academy, Munich, and the church of San Pietro a Marthia, was crowded by foreign visitors. On Wednesday evening the "Miserere of Pietro Guglie" was admirably performed, on Thursday that of Jommelli. At the Casa Ruta the "Stabat" of Pergolesi was given in first-rate style before a large audience.

BERLIN.—The Royal Opera is about to open its stage for the representation of Wagner's "Walküre." This decision seems to be but tardily arrived at. It is generally understood that the Royal Opera is backward in undertaking the immense trouble and expense of producing Wagner's weird and elaborate operas. The last attempt to acquaint the public with Wagner's music was the production of "Tristan and Isolde." In the present instance the leading part will be undertaken by Frau Sachse Hofmeister. An accident that might have been serious, happened in the German Theatre. In the sword scene between Romeo and Paris, the unlucky Paris received such a really nasty cut under his eye as to necessitate surgical aid.

HAMBURG.—A brilliant and unmistakable success has been achieved by Mr. C. Villiers Stanford with his new opera "Savonarola," which was performed for the first time on Friday, the 18th ult., at the Stadt Theatre, before a crowded house, which called for the composer after every act. The performance was an admirable one in all respects. The principal characters were sustained by Madame Rosa Rucher (Clarice, and Francesca), Herr

Ernst played (Savonarola), and Dr. Kraus (Rucello). The piece was excellently mounted, and the details of scenery, costume, &c., had evidently received the closest attention. "This work," says the *Hamburger Nachrichten*, "far surpasses all other operatic novelties of the season for musical contents, fertility of imagination, dramatic instinct, and honourable earnestness of artistic sentiment." The director of the Hamburg Opera, Herr Pollini, has already secured the right of first performing in Germany Mr. Stanford's new opera, "The Canterbury Pilgrims." "Savonarola" is included in the repertory of the German operatic performances announced for this summer at Covent Garden.

## American Jottings.

The *Times*' correspondent telegraphs follows:—"Mr. Abbey's metropolitan operatic season closed on the 19th ult., Madame Nilsson singing in "Lohengrin" in the afternoon, and Madame Sembrich in "Il Barbiere" in the evening." The six months' season thus closed has been the costliest musical enterprise ever undertaken in America. Enormous salaries have been paid to the leading performers; and these, with the expense of the large chorus and orchestra, and of the scenery and appointments, have compelled the management to charge high prices. But the public has not responded sufficiently to make the speculation profitable. While the season, therefore, has been a great musical success, it has been a financial failure. Only those operas in which Madame Nilsson appeared produced, as a rule, any profit, as she always succeeded in filling the house.

Mr. Abbey's deficit is probably about 50,000 dolls. This has partly been recouped to him by his profits on the engagement of Mr. Irving, whose performances he manages. Mr. Abbey took a grand benefit on the 22nd ult., when Madame Nilsson, with the operatic company, appeared. The American public, in admiration of Mr. Abbey's pluck and enterprise, and out of sympathy with him on his losses, have subscribed nearly 40,000 dolls. to the benefit fund. Madame Christine Nilsson, after closing her operatic tour, will take two weeks' rest, and then appear in a series of Wagner concerts, under the direction of Mr. Theodore Thomas, in May and June, beginning at Boston on May 3. She will return to London in July.

Madame Adelina Patti made her final appearances in New York last week, as also did Madame Gerster, both sailing for Europe shortly afterwards. No American operatic arrangements have yet been definitely made for next season. The enormous expenses and uncertain results deter the managers from coming to a speedy decision.

The work for the Chicago May Musical Festival has begun in earnest, and the prospects are auspicious. The official programme has appeared, and includes for the larger numbers "The Creation," Berlioz's "Requiem," the "Dettingen Te Deum," the larger part of "Tannhäuser," Gounod's "Redemption," selections from Wagner's "Trilogy," the "Eroica" Symphony of Beethoven, the G Minor Symphony of Mozart, and Ninth Symphony of Schubert. There will be five evening concerts and two matinees. It is expected that the chorus will be raised to 900 voices.

The dates of the music festival in Philadelphia are May 7, 8, 9, and 10. There are six hundred in the chorus. William W. Gilchrist and Charles M. Schmitz, as before, are the musical directors. Among the works promised are Mendelssohn's "Elijah," Verdi's "Requiem Mass," Gade's "The Crusaders," a cantata by Hiller, and an "Ave Marie" for female voices, by Brahms (these last four being new in Philadelphia), and Raff's symphony, "Im Walde."

Minnie Hauk has met with an exceedingly warm reception throughout Texas. She appeared in Galveston, San Antonio, Houston, Austin, Waco, Fort Worth, Dallas, and other cities. The receipts of her concerts averaged 2,000 dolls. a night. Her most successful concert season closed on March 30th, when the artistes supporting her returned home. She will shortly appear in a series of musical festivals, including a grand Wagner festival in St. Louis.

# Musical Life in London.

## Last of the "Pops."

The last of the Popular Concerts this year will be memorable in the annals of an enterprise that already boasted a long list of rare and remarkable performances. Although no longer described as the "Director's Benefit," the wind-up of the season is still marked by Mr. Arthur Chappell as a night for the union in one grand scheme of all his available attractions. Some of these occasions in the past have been extraordinary enough, but the programme of April 7th, fairly eclipsed all that had gone before. Madame Schumann and Agnes Zimmermann at the pianoforte; Joachim, Norman-Néruda and Louis Ries, violins; Straus, viola; Piatti, cello; Santley, vocalist! Would it be possible to match such a combination? Nor could the programme have been more admirably arranged so that each star might shine to advantage, separately at first, then finally in one superb constellation. It was a perfect crescendo of effects. A beginning was made with the Haydn quartet in G (Op. 17, No. 5), executed by MM. Joachim, L. Ries, Straus, and Piatti; then came Schubert's "Erl King," sung by Mr. Santley, and three pieces of Rubinstein's, rendered by Miss Zimmermann and Signor Piatti, leading to the three "Lieder ohne Worte," by Madame Schumann, the perfect rendering of which enchanted her audience. Bach's concerto in D minor, for two violins, was next played by Madame Norman-Néruda and Herr Joachim; Mr. Santley sang songs by Mendelssohn and Hatton; and lastly, Schumann's quintet in E flat, Op. 44, was performed by Madame Schumann, Herr Joachim, Madame Norman-Néruda, Herr Straus, and Signor Piatti. We refrain from comment on each of these items, not only because criticism is out of the question, but—because it is well-nigh impossible to describe the impression created by such a scene of masterly efforts, heard in the space of about a couple of hours. Suffice it that the utmost enthusiasm was displayed throughout by an assemblage which filled St. James's Hall to the doors. Perhaps the greatest treat of all was the quintet; it was written for Madame Schumann when she was Clara Wieck, and the famous pianist has never rendered her share of this *chef d'œuvre* with more spirit and command of mechanical resource. It formed a worthy climax to an evening that will linger long in the recollection of all who were privileged to be present.

In the artists' room, after the concert was over, Mr. Arthur Chappell was presented with an album, bearing his monogram in silver, and containing portraits of some of the more celebrated instrumentalists whose names are still associated with the "Pops." To each portrait the artist has appended a musical autograph, and in the first page Madame Schumann has written "Presented to S. Arthur Chappell, as a token of friendship and esteem, in remembrance of the twenty-fifth season of the Popular Concerts, by the artistes." A sketch has also been inserted by Mr. Alma Tademan, and some verses, written Robert Browning, entitled "The Founder of the Feast."

## Good Friday Concerts.

"Gems from the Oratorios," is a title Mr. Ambrose Austin was wise to register. It has an attractive sound, and in the liberal hands of the St. James's Hall *entrepreneur* conveys no false meaning. It always implies—and it did so on the evening of Good Friday—an entertainment of well-chosen sacred music, rendered by artists who stand high in public estimation. Not long ago the stupid restrictions imposed by the Middlesex magistrates forbade the use of St. James's Hall, even for sacred music, on Good Friday; but that obstacle has been removed, and Mr. Austin is free to unfurl his "banner with the strange device," on that religious, albeit popular holiday. There was, of course, a great crowd present, and exactly half the programme had to be repeated in response to the demand for encores. To enumerate these would be a work of supererogation; the entire scheme having been familiar, even down to the pieces sung by

the South London Choral Association. Quite a sensation was created by the rendering of the quartet, "God is a Spirit" (from Sterndale Bennett's "Woman of Samaria"), in which Miss Santley, Madame Patey, Mr. Edward Lloyd, and Mr. Santley took part. This was enthusiastically encored. Besides the above artists, Miss Francis Harrison, Madame Agnes Ross, and Mr. Brereton appeared, and earned scarcely less hearty applause. The conductors were Mr. L. C. Venables and Mr. Sidney Naylor.

The Grand Sacred Concert given at the Crystal Palace on Good Friday, afforded a sight even more remarkable than that to be witnessed in the Centre Transept during a Handel Festival. Not only was the colossal orchestra (half filled by band and chorus, half by spectators) more densely packed than it is at the triennial gathering, but the crowd below and on each side of the transept far exceeded the numbers that assemble on those occasions. The grandeur of the *comp d'ail* was thrown into insignificance, however, when the vast multitude rose and, complying with a request stated in the programme, united with Mr. Manns and his forces in the "Old Hundredth," Evening Hymn, "God bless the Prince of Wales," and the National Anthem. The effect of this tremendous unison was astounding, and, judging by the nearest individual faces, none seemed to enjoy it more than the impromptu choristers themselves. Equally successful was the purely professional portion of the concert. Mr. Sims Reeves's appearance was announced as uncertain, but the veteran tenor did not disappoint; and, although he sang "But thou didst not leave" with obvious restraint, he gave "If with all your hearts" so spiritedly that the big audience applauded again and again. Madame Patey, won her customary triumph with "O rest in the Lord;" Madame Marie Rozé was compelled to repeat the "Inflammatus" from Rossini's "Stabat Mater;" Mr. Barton McGuckin's fine tenor was heard to advantage in the "Cujus Animam;" while Miss Clara Leighton and Mr. W. H. Burgon also sang with emphatic success. These were, indeed, the chief items of a programme that won unanimous acceptance.

Comment upon the performance of the "Messiah" at the Albert Hall would be superfluous. Enough that there was an immense attendance, that the choir was again in excellent form, and that the solos were safe in the hands of such artists as Madame Albani, Miss Hilda Wilson, Mr. Joseph Maas, and Mr. Frederic King.

## Albert Hall Concerts.

The past few weeks have not been an idle time for the Royal Albert Hall Choral Society. Since the memorable concert at which Herr Dvorak appeared, Mr. Barnby's choir has given two performances—one, of the most familiar of oratorios, the other, the Mass, which is perhaps the most difficult that was ever written for voice and orchestra. For a long period it had been Mr. Barnby's cherished wish to give a rendering of Beethoven's Mass in D, worthy alike of that colossal work and of the fine choir which he directs. Circumstances, however, had precluded the realization of this idea until the 2nd inst., when a large crowd went to the Albert Hall to hear the performance. The difficulties of the work, regarded at one time as insurmountable, were overcome with apparent ease. The choruses were noteworthy for the precision, sharpness of attack, and accuracy of intonation with which they were sung—qualities that were the more remarkable because of the imposing volume of tone produced by so many hundreds of voices. In short, success crowned Mr. Barnby's labours, and won fresh laurels for his already famous choir. The solos were sustained by Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Frederic King—artists capable of doing everything that was possible with Beethoven's exacting vocal writing. The orchestra was thoroughly efficient, and Dr. Stainer officiated at the organ with his accustomed skill.

It should be mentioned that on the occasion of Beethoven's Mass being performed, two pieces were played as

a mark of respect for the memory of the late Duke of Albany. These were Sullivan's overture, "In Memoriam," which preceded the Mass; and the Dead March in "Saul," given between the parts.

Easter-tide was celebrated at the Royal Albert Hall by a National Holiday Festival Concert, given on the afternoon of Easter Monday. As a matter of course, a big audience assembled to listen to a programme popular in the widest sense of the term, and rendered by vocalists whose names are an unfailing attraction to the public. Among those who appeared were Mr. Sims Reeves, Mr. Santley, Miss Mary Davies, and Madame Antoinette Sterling, Mdle. Adelina Dinelli (violinist), and the band of the 2nd Life Guards. There is no necessity to enumerate the items of a selection so familiar in character. The fact that the audience knew nearly every song and piece by heart was, as usual, half the secret of the success of the concert.

## Carl Rosa Opera Company.

THE ever-growing popularity of English opera, as rendered by the Carl Rosa troupe, is proved by the fact that the opening week of the present season at Drury Lane Theatre was by far the most successful, in a financial sense, yet experienced in the metropolis; while, as a further sign, the booking of seats in advance, during that period, likewise outstripped previous records. Not far to seek are the reasons for this healthful condition of affairs. There can be few music-lovers who are unacquainted with the history of Mr. Carl Rosa's career as an impresario, and his unceasing efforts to promote the cause of English lyric art. The people and the press are so strongly, if not unanimously, ranged on his side, that it will be strange indeed if the question of state aid for music and the establishment of a national lyric theatre be kept much longer in the background.

A month is the too brief period that the current season lasts. It began on Easter Monday, with the "Bohemian Girl," obviously chosen for the especial benefit of holiday-seekers. The cast of Balfe's opera—his only one that holds the stage—included Messrs. Joseph Maas, Ludwig, and Snazelle; and Madame Georgina Burns, who obtained a ready acceptance for their familiar music at the hands of an enthusiastic audience. These same artistes, with the exception of Mr. Snazelle and the addition of Miss Marion Burton and Mr. Henry Pope, appeared on the succeeding Wednesday in "Maritania," again affording unqualified delight to a crowded assemblage. But, admirable as were these performances, that of Bizet's popular opera, "Carmen," must stand out much more prominently in the week's record. Greater individual ability may at various times have been displayed in the principal roles, but for excellence of ensemble, vivid realization of the action and story, and general perfection of music and scene, this representation must rank as one of the finest ever given in an English opera house. The scene in the final act was worthy, for the first time, of the climax of Prosper Mérimée's romantic tale. Mr. Harris had seen his opportunity, and profited by it in a measure that took everybody by surprise. Henceforth we shall not be content with a single "back cloth" for the bull-ring; and a flimsy curtain for the entrance to the arena. The acting of the chorus throughout the opera would have done credit to a company of Saxe-Meiningers, so natural and intelligent were the gestures and movements; they sang well, too, these melo-dramatic choristers! Madame Marie Rozé's Carmen was in every sense an improvement on her previous assumptions of the character, its best as well as its worst side being brought artistically into relief, while full justice was done to the exquisite music Bizet has written for his reckless heroine. Equivalent praise is due to Mr. Barton McGuckin, whose Don José revealed an unexpected display of his histrionic capacity. Mr. Leslie Crotty as the Toreador, and Mdle. Baldi as Michaela, were quite acceptable, and the remaining characters were in efficient hands. Mr. Randegger's conducting deserved the highest praise. "Carmen" was repeated for the morning per-

formance of the 19th inst., and on Monday evening the 21st. On the former occasion Mr. B. Davids essayed in creditable fashion the tenor rôle, and Mr. Ludwig resumed his old impersonation of Escamillo.

If not so irreproachably given as last year, "Colomba" was at any rate adequately interpreted on the Thursday in Easter week, under the direction of its talented composer. Mr. Mackenzie, who resides in Florence, had promised some time ago to direct this performance, expecting to be already half-way on his way to England for the production of his opera at Darmstadt, where it was to have been performed on the occasion of the royal marriage. In that expectation, we all know, he was disappointed, but Mr. Mackenzie would not break his word with Mr. Rosa, and came to London *quand même*. "Colomba" drew a good house, and was once more received with distinguished favour. The title-rôle was now sustained by Madame Marie Roze (in place of Madame Valleria) with success in a dramatic rather than a musical sense. In style and intention her singing was unexceptionable, but physically the prima donna was not equal to the declamatory requirements of her music. Mr. Barrington Foote made a capital representative for the first time of the brigand, Brando Savelli. The remaining parts were cast as previously, Mr. Barton McGuckin as Osso della Rebbia, Mr. Henry Pope as the Count de Nevers, Mr. Ludwig as Giuseppe Barrdum, Miss Perry as Chilind, and Middle Baldi as Lydia, being once more entirely satisfactory. Band and chorus were alike up to the highest standard. In "Mignon," on the following night, only one feature calls for notice—the embodiment of the title-part by Miss Clara Peary. It was an ambitious task for the young artiste, but thanks to her sympathetic, resonant voice, good vocal style, and an intelligent conception of the character, she was enabled to secure a decided *succès d'estime*. "Lucia di Lammermoor" drew an overflowing house on the Saturday. Mr. Joseph Maas, who is only engaged for this representation, sang the music of Edgar with delightful charm and finished vocalization. Madame Georgina made a further step in advance by doing perfect justice to the hackneyed but exacting part of Lucia. Mr. Leslie Crotty was wholly admirable as Henry Ashton. The general performance and mounting of the opera were exceptionally good in every detail.

Goring Thomas's "Emeralda" was given on the 22nd April, but did not attract so crowded an audience as might have been anticipated, seeing how great has been its success during Mr. Carl Rosa's provincial tour, and the triumphant reception accorded the opera in Cologne. Nevertheless, last year's favourable verdict was abundantly confirmed in virtue of a performance that could scarcely have been improved upon in a single detail. Madame Georgina Burns, Mr. B. McGuckin, Mr. Ludwig, Mr. Leslie Crotty, Mr. B. Davies, and Mr. Snazelle sustained the original parts and were again so excellent, that adverse criticism must be out of the question. Miss Bensburg and Mr. Campbell impersonated Fleur-de-Lys and the Marquis de Chevreuse for the first time, and sang a duet which, together with a new ballet in the second act, and finale to the last act, have latterly been added by Mr. Thomas, with decidedly good effect. Mr. Randegger conducted and had his well-trained forces under perfect control.

Mr. Villiers Stanford's new opera, "The Canterbury Pilgrims," was to have been produced on April 24th, but in order to secure two or three more general rehearsals this event was postponed until the 28th.

### St. James's Hall.

The first Richter Concert of the season took place at St. James's Hall, on Monday, April 21st. There was not a large attendance, but what the audience lacked in numbers it made up for in enthusiasm. Herr Hans Richter had a flattering reception, and had to bow in response to the continued applause at the termination of each piece. Of the performance there is virtually nothing fresh to relate. It presented no feature that is not familiar to *habitues* of these concerts, the superb qualities of Herr Richter's orchestra, and his own inimitable powers as a conductor, having been displayed in works already associated with his greatest achievements. Three of Wagner's compositions, the "Huldigungs-

Marsch," "Eine Faust Overture," and the Vorspiel to "Parsifal" were interpreted with wonderful insight. Points that another conductor would altogether lose sight of, were brought out with a clearness that added not a little to the hearers' chance of threading these intricate mazes of instrumentation. The "Parsifal" prelude has probably never been so exquisitely played before. Another marvellously fine performance was that of Liszt's Hungarian Rhapsody No. 1, in F. Here the *nuances* of light and shade and changes of rhythm were marked with delicacy not less remarkable than the irresistible spirit and fire thrown into the animated *Frischka*. Certainly Liszt's eccentric and often, laboured compositions, never seemed so attractive or spontaneous as when given under Herr Richter's inspiring beat. Irreproachable, likewise, was the reading of Beethoven's "Eroica" symphony, with which the concert ended.

An interesting concert was given by Mr. Willings' Choir on Tuesday, April 22nd, St. James's Hall being tolerably filled. Two works, new to London audiences, were performed, both by English composers; one an absolute novelty. The latter was a cantata by Mr. Wilfred Bendall, entitled "Parizadeh." By whom the libretto is written is not stated; however, its subject is derived from the Persian of Bahâri Dânish. Briefly, the story is this: An Indian Prince conceals the robes of a party of Persis, who have visited earth in the guise of doves, and who cannot resume that shape to return to Paradise unless enveloped in their stolen garments. These the Prince refuses to give up, unless one of the Persis will remain behind and marry him. Ultimately a consent is given; he restores the robes, the Persis departs, and the Prince woos and weds his bride. Some years after he goes on a journey, leaving his wife in the care of an old woman who knows where the hidden robes are. The Peri pines for her former life, and persuades the foolish old dame to give her the apparel, "that she a mortal might behold immortal beauty." She instantly changes into a dove, and flies back to her distant land.

This simple Eastern tale Mr. Bendall has illustrated by music equally simple—I had almost said primitive—in character. Flowing tunelessness is certainly the best feature in his score, which presents no evidence of individuality, no local colour (save in a rather graceful, "Dance of Bayardexes"), and little or no dramatic feeling. It would be waste of time to describe the various numbers in detail; there is too great a family resemblance between the songs and choruses to render much distinction possible. The best was done for the cantata by all concerned in its performance; the solos were an easy task for Miss Mary Davies, Miss Marian McKenzie, and Mr. Frederic King, while the choir acquitted itself with equal proficiency under Mr. Willings' able guidance. Mr. Alfred Cellier's setting of "Gray's Elegy," produced at Leeds Festival last year, was the other work performed, being given for the first time in London. If inadequate as a musical illustration of Gray's immortal poem, it is at least replete with grace and melody of attractive type, and as such bound to please those who do not demand more than that the ear shall be satisfied. The solos were sung by Miss Mary Beare, Miss McKenzie, Mr. Edward Lloyd, and Mr. Frederic King, each of whom in turn obtained warm applause, Mr. Lloyd gaining quite an ovation for his fine delivery of the air "Some village Hampden." On the whole Mr. Cellier's composition was capitally performed, and at the close he was called forward to receive the hearty congratulations of the audience.

Madame Liebhart gave a well-attended morning concert at St. James's Hall on April 22nd, assisted by several well-known vocal and instrumental artists. A special item of interest in the lengthy programme was M. de Pachmann's last appearance in London for the present year. The popular pianist was heard in Liszt's transcription of "Auf Flügeludes Gesanges" (Mendelssohn), in Weber's "Rondeau Brilliant," and in two pieces by Chopin, all of which he gave with characteristic charm and effect, gaining most success, as a matter of course, in the interpretation of his favourite master. Among the vocal *morceaux* that I have space to enumerate are Madame Liebhart's ever-graceful rendering of "Little bird so sweetly singing;" Madame Marie Roze in Poniatowski's aria, "Pierre de Medicis;" Miss Carlotta Elliott in a couple of Cowen's latest songs;

Madame A. Sterling in *Lieder* by Rubinstein and Franz; and Miss De Fonblanque in Dudley Buck's ballad, "When the heart is young." Recitations were also given by Miss Minnie Bell and Mr. George Grossmith.

### Crystal Palace.

At the Crystal Palace, on April 19th, the chief items of the Saturday concert were the "Pastoral" Symphony, Liszt's symphonic poem, "Les Préludes," and Wagner's "Meistersinger" overture. A finer rendering was given of the two last-named works, which had not been previously heard at the Palace, than of Beethoven's immortal masterpiece. Familiarity in such an instance cannot breed contempt, but sometimes, as Mr. Manns should not forget, it engenders carelessness. The vocalists of the afternoon were Middle Elly Warnots and Herr Max Friedländer. The lady sang with much charm and success the air, "Sweet Bird" (from Handel's "Allegro Penseroso"), and the valse out of Gounod's "Mireille." Herr Friedländer is an artist, but the *timbre* of his voice lacks fulness, and he does not invariably sing in tune. His first song, too, Carl Löwe's ballad, "Archibald Douglas," was a lengthy, dreary ditty, and altogether the German vocalist did better in Schubert's beautiful *lieder*, "Das Rosenband," and "Gruppe des dem Tartarus."

Another large crowd filled the auditorium in front of the Handel Orchestra on the occasion of the opening of the International Exhibition at the Crystal Palace—this time a gathering of very different calibre to that of Good Friday. The musical proceedings of the day were of some importance. Occupying the vast orchestra were the London contingent of the Handel Festival Choir, the bands of the Grenadier and Scots Guards, and an orchestra of 250, the whole conducted by Mr. Manns. Sir George Macfarren had expressly composed for the event a Te Deum entitled "St. George's," which, however suitable as a *pièce d'occasion*, possesses no musical characteristics that will add to the fame of its composer. The prelude, containing snatches of various national airs, inclusive of the "Marseillaise" and "Rule Britannia," is quite an *ad captandum* affair; while the solos are uninteresting, and the choruses the same, with the exception of one or two containing ably-written fugues. However, rendered by a body of 2,500 performers, with Madame Albani, Madame Patey, and Mr. Santley, as soloists, the Te Deum created a certain inevitable measure of effect, and was loudly applauded.

No novelty was comprised in the scheme of the fourth Philharmonic Concert, but it was attractive nevertheless. It opened with Sullivan's overture, "In Memoriam." Beethoven's pianoforte concerto in E flat brought forward that gifted artist, Madame Essipoff. Her performance of the "Emperor" was masterly in the extreme. No less perfect in its way was her playing in Schubert's B flat Impromptu, Mendelssohn's Andante and Scherzo in E minor, and Raff's Gavotte in D minor. In a word, Madame Essipoff's faultless *mécanisme*, delicacy of touch, and sympathetic style enchanted her hearers as much as it has done on former occasions. The symphony was Beethoven's No. 2, in D, tolerably well-played, and Wagner's overture to "Der Fliegende Holländer" brought the concert to a close. Mr. J. F. Barnett acted as conductor. Madame Marie Roze sang airs by Gounod and Berlioz, with her accustomed success.

In honour of St. George's Day (April 23rd), a Grand National Concert was given at the Royal Albert Hall, in the presence of a large audience. Mr. Sims Reeves was too unwell to sing, but the following artists appeared in support of a thoroughly popular programme: Madame Carlotta Patti, Miss Patti Winter, Madame Patey, Madame Antoinette Sterling, Messrs. Edward Lloyd, Vernon Rigby, Barrington Foote, and Folj; Herr Poznanski (violin), M. de Nunck (violin), and Mr. Bending (organ), Mr. William Carter's choir and the band of the Scots Guards also assisted; the two combined, together with the organ, achieving the success of the evening in Louis Engel's new part-song, "Our Loves," a bright, merry piece, which so took the fancy of the audience that an encore was insisted upon.

# Letters from Our Correspondents.

## ABERDEEN.

APRIL 25TH.

An academic note was struck on the first evening of the month, the occasion being the annual concert of the University Choral Society. This yearly event proved from the commencement the fashionable "crush" of the season. Since last year a band has been organised. The programme was composed of songs, duets, and part-songs interspersed with orchestral pieces. Practically the society begins *de novo* each session, but, all the same, on this occasion, the various choruses were, on the whole, a creditable exhibition of vocal power, the 150 voices being pretty equally divided. The choral selections, although appropriate enough, being chiefly of the familiar *studenten* *lied* order, including a few Scotch numbers, seemed to possess a certain sameness. The solos and duets reached a high average. For a first performance, the orchestra surpassed all expectation. The pieces chosen were unpretentious, but sufficient to test the capacity and resources of the band.

The Madrigal Choir gave its third annual concert on the 21st, the programme being made up of excellent selections from the familiar compositions of the fathers of the madrigal and part-song, and including solos by several of the members. The appearance made by the choir was highly creditable, both as an exhibition of attainment over the technicalities, as well as of refinement in choral singing. Great praise is due to the painstaking conductor, Mr. John Kirby.

On the last Saturday of the month, music, as has so often been the case, became once more the handmaid of charity, the occasion being a concert, given by a number of local amateurs, on behalf of a highly deserving East London Poor's Mission. The performance was the result of the philanthropic labours of a town's lady. A varied programme, consisting of songs, concerted pieces, organ and piano solos, including an instrumental trio, and two movements of an attractive quintette by Prout, was presented, and it must be remarked that the entertainment reflected credit on the ladies and gentlemen who took part in the proceedings. A handsome balance was realised, and duly forwarded to the mission authorities.

On the 2nd instant, the Choral Union gave a supplementary performance of the "Messiah," the soloists being Mrs. Smith (soprano), and Mr. Hamilton Henderson (tenor), both of Mr. Lambeth's famous Glasgow choir; Miss Watson (contralto), a member of the Society, and Mr. Hilton (bass). The event was chiefly remarkable for its having occurred on the evening of the half-yearly Sacramental Fast Day, this being the first time anything of the nature of an entertainment has been ventured upon in the Granite City on such an occasion. That the experiment was congenial to a considerable section of the community was amply proved by the appearance of a large representative audience. The performance was altogether informal and unconventional, and commended itself in those respects. Its musical merits, however, cannot be viewed as average, but go rather to suggest the selection, next time, of some other programme than that adopted—one more calculated to inspire interest and enthusiasm in the members than can be awakened by reviving a familiar work, which had only left their hands a few weeks since.

Following up our remarks in the previous number with reference to the large array of musical societies, it is pleasing to have to state that there are rumours afloat about probable amalgamations. Something in that direction is certainly desirable, but there appears to be conflicting opinions as to the advantage to be derived from the particular combination presently being arrived at.

It is rumoured that Mr. James B. Keith, the laborious secretary of the Choral Union has resigned; but a hope accompanies the tale that the committee may still be able to retain the services that have been admitted on all hands to be so invaluable.

Mr. John Adlington, who died on the 10th ult., at his father's residence in Edinburgh, was, for a number of years a successful teacher of music in the Granite City. He was also an organist and pianist of considerable ability, and his name lingers in kindly memory in musical circles, no less for his amiable disposition, than for his professional attainments.

## DUNDEE.

APRIL 22ND.

Among the most important musical events of the past month in Dundee was the Ballad Concert in the Kinnaird Hall, arranged for by Mr. Simpson. The chief feature of the concert was undoubtedly the solos of Mons. Hollman on the violincello. He had an instrument of surpassing richness and sweetness of tone, but his playing displayed as well an executive skill and a passionate power that place him in the fore-front of violincellists. But, as a whole, it was a most enjoyable concert, and seemed to be keenly relished by the large and fashionable audience assembled.

On the 13th of March an Orchestral and Vocal Concert was given in the same hall, in aid of a fund for establishing working girls' boarding-houses in Dundee. There was a good attendance, and a most enjoyable concert was given.

During the evening Miss Eliza Honeyman, a little girl of about eight years of age, played with wonderful correctness and discriminating taste a fantasia on Scotch airs on the violin. Her father, it may be mentioned, is the author of two of the best books of instruction on the violin I have ever seen, so her infantile musical precocity may be inherited talent.

Since writing last, the dissolution of the Dundee Select Choir has become an *fait accompli*. On the 4th of April they gave their farewell concert in the Kinnaird Hall to a large and fashionable audience. The reason given for the break up being the inability of the leader, Mr. Macdonald, to devote the necessary time to the choir rehearsals. The choir had undoubtedly attained to great proficiency, being second to Allan's celebrated Glasgow Select Choir.

Mrs. A. C. Hoden is giving vocal recitals, in Dundee and neighbourhood, and is singing with much acceptance the fine ballad "Clouds," from last month's part of this magazine, with due acknowledgment of the source from which it is obtained.

Mr. J. More Simenton's cantata "Ariadne" was given recently by the Newport Musical Association with great success, the composer himself conducting.

Handel's "Samson," with orchestral accompaniments, and five well-known professionals for the solos, has been given by the Broughty Ferry Choral Union. The choir was in good form, and sang well.

At the Theatre Royal we had a very good company, with Gilbert and Sullivan's "Iolanthe." This was the first visit of this opera to Dundee, and the theatre was crowded every night to witness it. "Estrella," a new comic opera, is running this week, and "The Naval Cadets" is promised for the week following.

The "Dundee Amateur Choral Union" gave the last of their season's concerts in the Kinnaird Hall, on the 15th of this month, the programme consisting of Sullivan's "Prodigal Son," and a miscellaneous concert of choruses, solos, &c. The Union can always command a large attendance, and this concert was no exception in this respect. The concert was of high excellence, and fully sustained the reputation of this fine musical society.

## BIRMINGHAM.

APRIL 25TH.

The Royal English Opera Company commenced a series of twelve performances at the recently-erected Grand Theatre, on the 3rd ult. This house is much larger than either of the other Birmingham theatres, but on several evenings, when the company played favourite operas, it was crowded to the utmost of its capabilities.

On the first three nights old stock pieces were given. On the fourth (March the 6th), Paladilhe's "Swazanne" was performed for the first time in Birmingham and the second time in England. The dramatic action presents the adventures of an English girl, who is first seen as a rustic with a taste for acting, then disguised as an undergraduate in Cambridge University, and finally as a successful actress. The title part of the piece was taken by Madame Julia Gaylord, and it afforded her many opportunities for the favourable exhibition of her versatile powers. The music is pretty, and much more than pretty, for their are movements (notably a quintet at the end of the first act, written in canon form) which are remarkable for clever construction and effectiveness.

For many years the people of Birmingham have looked to the Carl Rosa company alone for good operatic performances, but the appearance here of the Royal English Opera Company has modified public opinion, and a return visit will be anxiously awaited.

Mr. S. S. Stratton's fifth series of Popular Chamber Concerts was concluded on the 18th ult. The programme contained a new sonata for pianoforte and violin by Dr. Swinnerton Heap, which was found to be a fine work, containing the usual four movements, and displaying profound knowledge of the mysteries of musical art, as well as much fancy and individuality. It is, indeed, a work honourably alike to the country and to the town of which Dr. Heap is a native. It is difficult, but the composer and Mr. T. M. Abbott, his associate in the performance, were fully equal to the requirements of the music, and the audience expressed their approval in an enthusiastic manner.

On the 20th of March, Miss Agnes Miller, assisted by Miss Emily Shinner and Miss Edith Santley, gave her second annual concert at the Masonic Hall. The programme contained several pieces which had never before been heard in Birmingham, the most important being Schumann's sonata in D minor, for pianoforte and violin, which was finely played by Miss Miller and Miss Shinner. The pianoforte solos were Beethoven's sonata appassionata, two Fantasiestücke by Rudoff, and three Bagatelles by Bargiel. Miss Shinner's solo comprised the Prelude and Gavotte from Sebastian Bach's Suite in E major for violin alone. Every item in the programme was well rendered, and the concert was altogether one of the most successful of its kind ever given in Birmingham.

On the 25th of March, Mr. Sims Reeves gave a concert at the Town Hall before an immense and enthusiastic audience. The assisting vocalists were the Misses Robertson, Mr. Santley and Mr. Barrington Foote, and the instrumentalists, Mdlle. Krebs, Mr. French Davies, and Mr. Sidney Naylor. Everything went off in a thoroughly satisfactory manner, and the famous tenor was received with encouraging acclamations. Mr. Reeves was indeed in excellent voice, and sang throughout the evening without exhibiting any signs of fatigue or want of energy. Miss Robertson on this occasion made her last appearance in Birmingham, and she was honoured with a fitting ovation.

Two days after the Sims Reeves' concert the members of the Festival Choral Society concluded their twenty-fourth series of Subscription Concerts with performances of Dvorak's "Stabat Mater," Schubert's "Song of Miriam," and Mendelssohn's "As pants the Hart." The production of the "Stabat Mater" had been looked for with anxiety, but whether the audience generally found the Bohemian master's music satisfactorily responsive to their hopes may be questioned. The performance would probably have been better had the orchestral band been made more familiar with their parts, and of the principal soloists, it may be said that Miss Anna Williams alone did full justice to the music. The "Song of Miriam" went well, and Mendelssohn's Psalm still better.

On the 2nd of the present month, the members of the Amateur Harmonic Association gave the second of their semi-private concerts at the Town Hall, producing for the first time here in its completeness, as regards scoring, Schubert's beautiful "Mass in F." The second part of the programme was miscellaneous, interesting items being Beethoven's "Choral Fatales" (pianoforte part played by Miss Agnes Miller), Handel's fourth Organ Concerto (with the accompaniments newly scored for a full orchestra by Mr. Stimpson), Beethoven's "Calm Sea and Prosperous Voyage," and a spirited little new part-song, "Go hark," by Dr. Rowland M. Winn.

On the 3rd of the month, the Philharmonic Union gave a very successful performance of Schumann's "Paradise and the Peri," and of some smaller pieces. The work by Schumann is very exacting in every department of the score, but thanks to the care of the conductor, Dr. C. Swinnerton Heap, and the enthusiasm of his associates, the music was done ample justice to, and it was made plain to the observer that it was thoroughly enjoyed by the audience. After "Paradise and the Peri" the banquet scene from Max Bruch's "Odysseus," Hiller's pianoforte Concerto in F sharp minor (pianoforte played

by Mr. G. J. Halford), and Gounod's "Mireille" overture were given, and enthusiastically received.

On Good Friday evening the members of the Philharmonic Union gave a performance, with organ accompaniment, of Handel's "Messiah," which proved successful, the chorus singing especially being good.

During Passion week there were appropriate service celebrations in some of the town and district churches, the most important being one at Handsworth Parish Church, on Wednesday evening (when Spohr's "Last Judgment" and a new setting of the Hundred and Thirty-seventh Psalm by Mr. Thomas Troman, organist of the church, were given), and one at St. Augustine's Church, Edgbaston, on Good Friday, when Mr. A. R. Gaul's recently published "Passion Service" was given.

During Easter week, Birmingham may be said to have been in a tuneless condition, nothing of importance having taken place.

The Saturday Afternoon Free Concerts, commenced about a month ago by the Mayor, have suddenly come to an end.

The cheap concerts of the Birmingham Musical Association have been carried on on Saturday evenings as usual.

## LIVERPOOL.

APRIL 20TH.

Musical matters pursued the even tenor of their way, but with somewhat diminished and abated ardour as compared with preceding months, the schemes of our respective societies drawing to a close, I shall have to notice their concluding concerts in this article.

Mr. Charles Hallé gave the last of his announced series of eight on the 26th ult., and for this occasion prepared a most interesting programme, including the No. 8 Beethoven Symphony, and the Triple Concerto of the same composer, with Madame Norman-Neruda, violin; Signor Piatti, violoncello; and Mr. Hallé himself at the piano. Such a galaxy of instrumental talent proved, as might have been expected, irresistible, and Mr. Hallé had the best house of the season, the orchestra and every part being crowded, and numbers having to be denied admission.

One star differeth from another, so I suppose Beethoven's symphonies differ in splendour; and if one had to classify them, I apprehend that the Eroica, the C minor, and the Choral would be placed in a category somewhat higher than the others. But although it may be true that the No. 8 must be content with a place in the second group, yet one could ill spare it, for it illustrates most admirably and eloquently another facet of Beethoven's brilliancy. If it lack the colossal splendour and broad impressiveness of the first rank, it has special beauties of its own, and most ably and congenially were those beauties emphasized and developed by Mr. Hallé's band, the members of which did their work in the most sympathetic manner. They also played the Triple Concerto beautifully, but although it enjoyed this advantage, and also the additional advantage of the most accomplished exponents of the solo parts, yet somehow it did not make an impression commensurate with the expectations aroused. The truth is, I think, that Beethoven was not so absorbed in it, as he usually became in his important works. His "new," and as afterwards proved, only opera was then on the *tabis*. As this was a fresh departure into a new department of his art, it may well be supposed that Beethoven's attention and solicitude would be more concentrated upon this than upon the concerto. Whether this be the true hypothesis or not, I think this concerto is not the work of Beethoven to which an inquirer in quest of his greatest grandeur would be directed. Its excellencies are many and great, but they do not touch the high-water mark of Beethoven's genius. Madame Neruda and Signor Piatti played solos in the second part of the concert, which of course were most acceptable, and Miss Mary Davies was the vocalist, and contributed some songs in her well-known vein of excellence.

Mr. Hallé, at the beginning of his last season, announced the whole of the Beethoven symphonies in their chronological order. As his series of concerts numbered eight, the last and finest symphony was announced for Mr. Hallé's benefit concert, and this, and the first and second parts of Berlioz's "Faust," composed the programme. The performance took place on the 4th ult., and was a genuine success. The audience was large but not overflowing, which may perhaps be accounted for by the fact that Liverpool looks upon this programme as a stiff one. I am sorry to say that I think the chorus symphony is somewhat "caviere to the general," and

the "Damnation of Faust" is not yet appreciated so generally and widely as it ought to be; though it is coming into favour rapidly, thanks in no small degree to Mr. Hallé, who always produces it most worthily, and has caused it to become a great favourite with his own subscribers at the Free Trade Hall concerts, Manchester. For these two important choral works Mr. Hallé brought down the whole of his Manchester chorus, a splendid and well-trained body of vocalists, who sing in a manner highly creditable to themselves and to Mr. Edward Hecht, the chorus-master and general *alter ego* of Mr. Hallé at Manchester. It was good to hear the fearlessness and homogeneity with which the difficult music was attacked and sustained. You may search a long way for two more difficult and fatiguing choral works than those under notice, and it is only simple justice to the chorus to say that by their intelligent and capable singing they maintained their already high reputation. The three instrumental numbers of the Choral Symphony had full justice done them by the band, and the majesty and variety of Beethoven's best orchestral form, were again triumphantly vindicated. For the vocal solo parts, Mr. Hallé engaged unexceptionable talent, Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Charles Santley being respectively the soprano, contralto, tenor, and bass. With such a quartet as this, criticism is superfluous. To have given the whole of Faust would have protracted the concert unduly and fatiguingly. For the parts given only male solo voices were required. Mr. Lloyd sang the Faust music, Mr. Santley that of Mephistopheles, and Mr. Hilton was Brander. Each of these gentlemen has made his mark most distinctly in Faust, and it would indeed be difficult to have the music more perfectly sung. Mr. Lloyd's earnest and refined style perfectly suits the melodious and flowing recitatives and melodies in the earlier parts of the work. Mr. Santley's dramatic experiences enable him to pour-tray with quiet but certain aim the sardonic, not to say diabolical humour and flavour of Mephistopheles. Mr. Hilton was quite successful with the music of Brander, and made the usual points in his rendering of the rat song. The band played the Faust music gloriously, and created such an impression by their spirited and glowing performance of the grand march that it had perforce to be repeated.

We here take leave of Mr. Hallé for this season as regards his own concerts, though we shall meet him twice more as conductor for the Philharmonic Society. We trust his health will be entirely rehabilitated by his summer vacation, and that he will meet us in the autumn with new musical worlds to conquer, and with plenty of health and strength to enable him to carry on the artistic and ennobling warfare.

The Liverpool Philharmonic Society, since my last letter, has completed its programme. The dates were so arranged that the concerts were not so frequent in Lent, and those which occurred in that season were sacred. The first of this series therefore to be noticed is that of the 11th ult., when Mendelssohn's "Hymn of Praise" and Gounod's "Messe Solennelle" (St. Cecilia) formed the programme. Great and conspicuous as have been the successes of Mendelssohn in every walk of the art he adorned and enriched, I think he is nowhere greater than in the realm of sacred music. His Motets, his settings of Psalms, his Reformation Symphony; "Lobgesang," Christus, and two great oratorios, all attest this, and amongst these works, the Hymn of Praise occupies by no means the least position. In its general plan it resembles the Choral Symphony of Beethoven in so far as it has three important instrumental movements preceding the vocal part. The lofty vigour and jubilant energy of these movements show how the theme Mendelssohn had undertaken to illustrate had inspired him. Note for instance how wonderfully and with what freshness, despite its iteration and reiteration, the phrase which afterwards appears as the leading motive of the opening chorus, is treated in the first instrumental movement. The allegretto and adagio are beautiful in the best sense of Mendelssohnian beauty, and by the time the vocal part is reached, an atmosphere of the precisely right kind is created. Mr. Maas sang the tenor music with great beauty and efficiency, though he came somewhat short of the best traditions in the marvellously wonderful recitative, "Watchman, will the night soon pass?" Miss Annie Marriott sustained the soprano solo music, and for the beautiful duet (with chorus), "I waited for the Lord," was assisted by Madame Billinie Porter, a local soprano of excellent powers. The chorus sang their music with brightness and precision, and

advanced themselves in the estimation of the audience. Gounod's "Messe Solennelle" proved a wonderful contrast to that which had preceded it. Its sombre solemnity and gorgeous gloom, whilst eminently appropriate to the subject it had to illustrate, formed a complete foil to the exuberant acclamations of the Hymn of Praise, and each was greatly appreciated. Miss Marriott, Mr. Maas, and Mr. Bridson were associated in the solo work of the Mass, and interpreted it most satisfactorily, and the chorus did good service in those parts in which their assistance was required. The Mass is full of noble musical thoughts, enunciated and developed with all the skill and orchestral resource which the author of "Faust" and "Redemption" has taught us to expect from him, and although we spoke above of solemnity and gloom, Gounod shows us how these attributes may co-exist with vivid devotional beauty, and solemn splendour.

The final concert of the Philharmonic Society, "Elijah," took place on the 1st inst., with Miss Anna Williams, Madame Patey, Messrs. Lloyd and Santley in the principal parts. There was a numerous and appreciative audience. I will not trouble you with a detailed account of a work so familiar, done by artists so well-known. Suffice to say the concert formed a worthy termination to the series given by this society. Practically this is the last concert of our musical season.

The Liverpool Philharmonic Choral Society gave its fourth and last performance for this season at St. George's Hall, under Signor Randegger, and gave with great success, if not absolute perfection, Handel's "Israel in Egypt." This body is not perhaps numerically strong enough to give with perfect effect the massive double choruses which abound in this work, but the performance was very meritorious, the band enjoying the judicious and valuable assistance of the grand organ, played by Mr. Best. The expedient resorted to on this occasion of giving the duet "The Lord is a man of war," to the male chorus, although sanctioned by high precedent, is an undesirable one. We should prefer to hear the duet sung as written.

It only remains to notice a week's visit; we have had from the Royal English Opera Company, an organisation containing the well-known names of Blanche Cole, Julia Gaylord, and Lucy Franklein, and Messrs. Turner, Packard, and James Sauvage, besides others less prominent. This company, under the baton of Mr. Julian Edwards, have given very creditable performances of "Faust," "Bohemian Girl," "Suzanne" (new), "Fra Diavolo," "Maritana," "Mignon," and "Lily of Killarney." As they had a season at Covent Garden, and one at the East End of London, it will be unnecessary for me to notice their work in details. They have played to large houses, and with good management there is no reason why they should not successfully compete with Mr. Carl Rosa in the worthy and artistic presentation of opera in English.

## BRISTOL.

APRIL 18TH.

Coming events are gradually casting their shadows before with respect to the next Bristol Musical Festival, and it is an open secret that an extensive enlargement at Victoria Rooms is, more than anything else, for the purpose of getting a hall which shall seat an audience larger than can be accommodated in the building named after the great local philanthropist, Colston, where the festival gatherings have hitherto taken place. The enlarged building will seat 3,600 persons, and the orchestra (exclusive of the space occupied by the organ) will have a platform capable of accommodating 400.

At the popular concert on the 28th ult., Mr. F. H. Cowen conducted his "Scandinavian" Symphony. This popular composer's works seem to attract Bristol audiences, as the Musical Association, at their ensuing performance, announce the cantata, "The Rose Maiden."

The Peoples' Concert Society, at their last concert performed Dr. Stainer's cantata, "St. Mary Magdalene," which was written for the Gloucester Festival. There was a large assembly at Colston Hall to listen to the performance, and it reflects credit on the society that they attempted a work which, besides being unfamiliar, is also extremely difficult. With certain shortcomings, the work was given in a manner sufficient to interest the audience and to excite a desire to have a repetition at an early date.

Exception may be taken to some of the rhymes of the Rev. J. Sparrow Simpson, who is responsible for the words, as "Magdalena" and "serener," and "Magdalena" and "meaner" scarcely commend themselves.

## PLYMOUTH.

25TH APRIL.

On the 2nd inst., the Private Choral and Orchestral Societies gave their concluding concert for the season, under the conductorship of Mr. S. Weekes, Mus. Bac., the work selected being Mendelssohn's "St. Paul."

Miss Clara Samuëll and Mr. Henry Grey were the artists engaged, and the band was augmented by the principal professionals of the neighbourhood, bringing up the total of band and chorus to over 250. The societies aim at benefiting the local charities by their performances, and for some years past have rendered excellent service in this direction, as well as in that of advancing the cause of music. The concert opened appropriately with the Dead March in "Saul," the great organ being employed with grand effect by Mr. Hele, the hon. organist of the society, who is also the borough organist.

The choir did justice to the careful training bestowed on it, and rendered the choruses and chorales, with which the work abounds with perfect steadiness and great taste. Conspicuously, "How lovely are the messengers," and the equally beautiful "Sleeper awake."

There are some twenty or thirty lady violinists in the Orchestral Society, and they add not a little to the effective grouping of the band, as well as to its musical strength.

Miss Clara Samuëll sang the soprano music excellently.

Mr. Henry Guy gave the numerous recitatives with the delicacy and care with which his singing is always accompanied.

## DUBLIN.

25TH APRIL.

On the evenings of the 29th and the 31st March, concerts were given in the Rotunda, by Mr. Barton McGuckin and Mr. Ludwig. On both occasions there were large attendances and numerous solos were sung in a very telling manner by the artists, who amply justified the high popularity in which they are held. At the second concert, on the occasion of Mr. McGuckin singing the "Death of Nelson," some unworthy animosity was evinced by politicians, who were unable to repress their feelings, which they vented in hisses at Braham's noble song. Mr. McGuckin was obliged to conciliate them by singing "The Minstrel Boy."

On the 16th April, Mrs. Scott-Nennell gave her annual concert in the Antient Concert Hall. It was well attended and very successful. Mrs. Nennell was in excellent voice and her interpretation of the various songs elicited hearty applause.

## BELFAST.

24TH APRIL.

The Philharmonic Concert Society brought their season most successfully to a close on the 1st ult., in the Ulster Hall, when a large and fashionable audience assembled to hear Handel's charming serenade, "Acis and Galatea," and a miscellaneous selection, executed by an attractive concert party, consisting of Miss Ambler, Miss Damian, Mr. Barton McGuckin, Mr. Ludwig, Mr. De Jong (solo flutist), and Mr. Oliver King (solo pianist). The first and last having made their *début* before a Belfast audience. The work was successfully given, the band and chorus doing their part in a manner which calls for the highest praise. Miss Ambler, who undertook the music of Galatea, sang sweetly throughout; Mr. Barton McGuckin rendered "Love in her eyes," and "Love sounds the alarm," in a manner which elicited the warm applause of the audience; and Mr. Ludwig put the greatest spirit into his only aria, "Oh, ruddier than the cherry." Not the least pleasing item on the programme was Blumenthal's lovely duet, "Venetian Boat Song," sung delightfully by Miss Ambler and Miss Damian.

## CARDIFF.

25TH APRIL.

Cardiff, as a musical centre, has been singularly fortunate of late. A host of new talent has been constantly appearing. Among others we may mention Miss Ada Abbott and Madame Gertrude Lewis, R.A.M., both of this town, who have formed pleasing receptions, delighting their admirers with their excellent singing. A new tenor has appeared in the person of Mr. Dzfed Lewis, R.A.M., who claims the honour of an introduction to the musical world through Madame Patti, and this lady may be proud of her protégé.

The Royal Academy Examination was held on the 17th inst., Mr. Brinley Richards examiner. Next month I will give an account of musical life here.

## EDINBURGH.

25TH APRIL.

Mr. Santley was not quite fortunate in appearing at Madame Armstrong's concert as the chief star among a number of local luminaries. One vocalist, however, distinguished, cannot achieve success for a whole concert. The Music Hall had thus a rather cheerless aspect in the grey afternoon light of our biting northern atmosphere. Mr. Santley's reception, it need scarcely be said, did not suffer from the chill. Again and again he had to return to an audience which hung upon every tone of his still ringing voice and unapproachable expression. With his wonted *bon homie* he yielded to the demands of the audience, compassing the grave and the gay in his renderings. Handel's "Revenge! Timotheus," was the most impressive effort. Probably there is no other singer who can so measure his power as to obtain such a splendid climax in the repeat of the first section. Usually it is a *da capo* and nothing else; but with Mr. Santley the whole is a progression in force. Another fine bit of declamation was "To Anthea," and then, not without some sense of incongruity being pressed upon those who remembered Mr. Santley's noble rendering of the "Elijah" music, he entered into the rollicking humour of an old English song. But in common-place music Mr. Santley is never common-place; his humour needs no sacrifice of refinement; his character expression no sacrifice of beauty of tone. The most noteworthy effort of the local musicians was unquestionably the playing of Liszt's "Tannhäuser" arrangement by Herr Orosz. Possessing exceptional dexterity of touch and sustaining power, Herr Orosz swept through the extraordinary difficulties in an effortless way, while his interpretation did no injustice to the master to whom he has given his best service.

One may always be assured of hearing worthy music worthily played at any concert given by Mr. William Townsend, and there is some reason for the good-natured complaint that he is somewhat reticent of his own individuality. He gives up too large a share of his programme to his co-adjutors. His rendering of the Chopin Nocturne in A sharp, and Liszt's arrangement of "Wohin," at his concert in Freemason's Hall, had all imaginable delicacy, certainty, and truth of expression. In Tausig's transcription of the Military March, the piano rung out under his hand in delightfully full and firm tones. The same qualities shone in his playing of the piano part in a Saint Saens trio, as also in a quartette from Schumann, though neither composition, from the fatalities attending performance of chamber music, had a finish at all comparable to the solo work. Mr. Townsend had the assistance of Miss Drechsler-Hamilton and Mr. Carl Hamilton, the latter contributing two 'cello solos with his usual happy command of expression, both in broad and rapid passages.

There is a certain novelty in the concert of the University Musical Society, as well as an academical air about the whole proceedings which has considerable attractive power. Sir Herbert Oakeley doubtless has trials in the work of moulding his necessarily raw and changing body into fair chorists, but the work, as a part of music culture in university life is well worth sustained effort. The annual concert, while it gives a direction to effort, is not the measure of its value. At the same time, the result, as heard in the Musical Society concert proper, or in the special concert forming part of the tercentenary celebration is wholly creditable, and from the point of view of the listeners, for the most part enjoyable. Slips will occur, but in no sense serious enough to mar the solid satisfaction of hearing the Lied from Mendelssohn's "Fest-Gesang," the "Lovelei," and various Scotch airs, appropriately instrumented by the Professor, delivered with such vigour and breadth of tone as the students accomplish. The orchestra brought together this year, acquitted itself marvellously well, considering that it is formed for the occasion of players of necessarily varying capacities and experience. The society is happy in possessing one or two really good soloists, notably a bass singer of considerable power and culture, who made an excellent impression in a Handelian air. On the whole the society gives evidence of a progressive music culture, which must in time form a most valuable feature in the corporate life of the university.

The prospects of that delightful form of music—chamber music—are not brilliant, if the state of the Queen Street Hall, on the occasion of a concert by some members of Mr. Halle's band can be taken as a test. More things, however, go to the success of a concert than most people wot of. To offer an excellent programme

by competent artists is not enough. Messrs. Risegari, Speelman, Otto, and Vieuxtemps had therefore to accept the fate of most innovators. Their playing must have taught many what chamber music meant, so admirable was it in regard to tone and insistence of parts. Fluent and mellow throughout, it was especially charming in a Beethoven quartett, where no point, however delicate, seemed slurred; no emphasis of any instrument seemed excessive. The solos hardly reached the level of excellence of the ensemble playing, although both M. Risegari and M. Vieuxtemps had hearty plaudits.

It is a pity that the directors of the Philosophical Institution do not take advantage of their unrivalled opportunity to spread the love of this more delicate form of instrumental music. They engage virtuosi and allow them to escape with only one concerted number. Mendelssohn's trio in D minor, blending such instruments as those of Joachim and Piatti, was only a tantalising taste of what might have been a rich banquet. Of the solos of these great artists it is unnecessary to speak. They introduced nothing novel, and their renderings of the familiar admit of no comparison.

Mdlle. Krebs was the pianiste, and established herself in the favour of the audience by her clear touch combined with high qualities of speed. Few audiences are brought together here so large as that which assembled at the Philosophical Concert, but unfortunately it is not as discriminating as might be wished.

Herr Feodor Blume achieved a marked success in his recent concert in the Freemasons' Hall. He was happy both in his programme and in the aid he enjoyed. Mozart's "Fantasia" elicited very forcible and intelligent playing, showing, indeed, the width of Herr Blume's culture. Some admirable 'cello work was done by Herr Gallrein, a really striking contribution being a sonata for 'cello and piano by Rubinstein, which is so seldom heard. In an arrangement of the "Prize Song," Herr Gallrein exhibited a sonorous and undulatory quality that left little to desire. A praiseworthy feature of Herr Blume's concert was the introduction of a quartett by Jadassohn, played on this side of the Channel for the first time. From all performers it had a treatment which revealed its graceful and pleasing, if not specially strong character.

## GLASGOW.

The annual meeting of the Glasgow Choral and Orchestral Concerts Committee was held on the 7th ult., in the Religious Institution Rooms, Buchanan Street—Mr. James Campbell, of Tillechewan, presiding. The report stated that the balance at the close of the season 1882-83 was £3,047 8s. 10d., from which there was transferred to guarantee fund for repayment to guarantors, £1,863 6s. 7d., leaving an available balance of £1,184 3s. 3d. The income for season 1883-84 amounted to £10,242 2s. 1d., and the expenditure to £9,228 9s. 14d., leaving a surplus of £1,013 12s. 114d., and with the former balance making a total surplus on hand of £2,167 16s. 24d. The Glasgow concerts consisted of the subscription series of twelve concerts—four choral and eight orchestral—and the usual popular concerts, eleven in number. The orchestra also fulfilled engagements in Edinburgh (eleven concerts), Dundee (one concert), Paisley (two concerts), Hawick (one concert), Aberdeen (one concert), and Glasgow (1st L.R.V., one concert).

## GLOUCESTER.

10TH APRIL.

The meeting of the Festival of the Three Choirs of Gloucester, Hereford, and Worcester, are always great successes from the musical point of view. But when the meeting takes place in this city, the expenses seem to run away with most of the money intended for the excellent charity for which the festivals have, for so many years, been instituted. The only method of remedying this difficulty is the appointment of a great army of stewards, who, in case of a deficit, are liable to "calls" upon their purses. A general meeting of the Gloucester Musical Festival Stewards was held on March 12th, when Mr. Gambier Parry, above alluded to, presided. At this meeting the treasurers of the charity fund reported that they had divided the balance of the fund, amounting to £1,716 11s. 9d., amongst the three Diocesan Charities. The treasurers also reported that a "call" of £1 15s. had been paid by each of the very many stewards, which, after discharging the deficit in the expenses, left a credit balance of £23 7s. 2d. to be carried forward. All this is not very satisfactory, especially when we call to remembrance the

net balance the Leeds, Wolverhampton, and Birmingham Festivals are always able to record. The meeting of the three choirs will, this year, take place at Worcester. Among the novelties to be performed are Dvorak's "Stabat Mater," and a new cantata, by Mr. C. Harford Lloyd, late organist to Gloucester Cathedral.

Gloucester is to consider itself favoured by the early visit of D'Oyly Carte's company, playing the latest result of Sir Arthur Sullivan and Mr. A. Gilbert's happy collaboration, "Princess Ida." Anything like a detailed notice of the opera would be obviously out of place in this article, but we may be excused if we make a few remarks upon the musical side of the question. The first thought that strikes one is the superiority throughout the opera of the concerted numbers over the solo music. This is made abundantly evident in turning from Hilarion's solo, "Whom thou had chained," to the pretty ditty, "The world is but a broken toy," in which Princess Ida joins in a quartet with the three men disguised as "girl graduates." Few of the movements can lay a great claim to originality. The song of the "Ape and the man," savours strongly of the "Silver Churn," in "Patience;" and strong family likenesses are observable throughout. The song of the warlike son, "This helmet bright," is a good example of the Handelian rhythm. The company is by no means run on the "star" system, for there is a general average of merit, if we except the fact that Mr. Boyle, who plays the part of Cyril, by his admirable acting and singing raises into the first rank what was intended to be a part of secondary importance. Mr. Boyle sang at a recent Worcester Festival, and his name must be well-known to concert goers. He is a great acquisition to comic opera.

## BRADFORD.

24TH APRIL.

On March 28th, Mr. H. Newbould gave a pianoforte recital, diversified by songs from Miss Tomlinson and Mr. Riley. Mr. Newbould is a Royal Academy man and the esteemed organist of St. John's Wesleyan Church, Manningham. Perhaps it is owing to his duties as an organist that he lacks the subtle sympathetic touch of the great artiste at the piano; power and finish he displays abundantly. His selection was a long and representative one, and he gave to it the whole attention of an intelligent and instructed mind. The songs were very delightful, really good of their kind and charmingly rendered. As a whole the entertainment better deserved that name than most piano recitals.—Passion week was not left without musical commemoration in Bradford. On April 1st, a performance of Gounod's "Redemption" was given in the Church of St. Mary Magdalene. The executants were entirely local and their efforts were most successful; in some respects the rendering was a remarkably good one. General admiration was evoked by the clever playing of the organ, at which Mr. Sewell, junior, presided. Unfortunately its good effect was marred by a cornet, which had been requisitioned for the purpose of adding brightness to the accompaniments, but which, owing to the fact that it was hopelessly out of tune with the organ, behaved with very different result. A harp was also employed; but of course these substitutes very imperfectly supplied the place of the orchestra, in a work where instrumentation is well nigh everything. The choruses were well sung by members of the Festival Choral Society, and the solos by Miss Tomlinson, Miss H. Tomlinson, Mrs. Ashcroft Clarke, Mr. C. Blagbro, Mr. Emsley and Mr. C. Prince; Mr. G. F. Sewell conducting.—On April 3rd the Bradford Temperance Choral Society gave a performance of Mr. H. Coward's historical Cantata "Magna Charta." Mr. Coward is a Sheffield musician, evidently well acquainted with the constructive principles of his art and earnest in what he attempts, but without much inspiration. There is neither dramatic force nor poetical imagination in the cantata sufficient to sustain the interest; although it is not without passages of piquant harmony. On the same evening (April 3rd) the Shipley Choral Society gave a performance of Dr. Stainer's sacred cantata "St. Mary Magdalene," which he wrote for the last Gloucester Festival, when a contingent of the Bradford Festival Choral Society assisted in its production.—On April 9th, the commemoration of Passion Week and the celebration of Spohr's centenary were happily combined by the presentation for the first time to Bradford musicians of the fine oratorio "Calvary." The performance which took place in Airedale College Hall, was the somewhat hurried outcome of Miss C. Jowett's suggestion, but proved a creditable rendering of a difficult work.

## SHEFFIELD.

23RD APRIL.

A new orchestral society has recently sprung into existence in the fashionable part of the town, and it already includes a fair number of amateurs. Mr. Samuel Suckley, a local professor and bandmaster, is the conductor. The society holds weekly meetings in the hall of the Collegiate School, Broomhall Park, and some good work is being done. A quasi-public performance was given by the members on the 30th of March, when an exceedingly large and fashionable audience responded to the invitations issued by the society. Bouillon's overture, "Loin du Pays," opened the concert, and was spiritedly rendered. Haydn's Symphony No. 2 appearing, the programme showed the society to be ambitious, and the performance was looked forward to with much interest, as affording a test of the ability of the orchestra to tackle works of so elaborate a class. Except too much prominence of the brass instruments, also played out of tune, the result exceeded the most sanguine anticipations. Other orchestral pieces were subsequently performed in an equally satisfactory way.

Mr. D'Oyly Carte's "Princess Ida" opera company have had the Theatre Royal for a fortnight, and achieved thorough success with the latest Gilbertian-Sullivanian production. On Good Friday the members of the company performed Rossini's "Stabat Mater." Mr. Courtice Poundes sang "Cujus Animam" effectively, and Mr. Chas. Prescott's "Pro Peccatis" was a tasteful effort. Miss Esme Lee and Miss Fanny Edwards rendered "Quis est Homo" in beautiful style, and Miss Lee sang the air in "Inflammatus" with all its required brilliancy. The chorus singing and the orchestral work were commendable.

The Albert Choral Society has given its last subscription concert, the programme for which was composed of excerpts from Mendelssohn's "Elijah" and miscellaneous pieces. The performance was subsequently repeated at the Albert Hall, Mr. J. H. Kirk presiding at the organ. The chorus singing was remarkably full; "Thanks be to God" being given in true Yorkshire fashion. The solos brought to the front a few excellent singers, all of them members of the Society.

The Royal English Opera Company have begun a short season at the theatre; Benedict's "Lily of Killarney" heading a prospectus of six operas.

## LEEDS.

24TH APRIL.

The Chamber Concert season terminated on the 11th ult. with a gathering of extraordinary brilliancy and numbers, to hear Herr Joachim, who is revered in Yorkshire above all other violinists, even our own Mr. Carrodus. There is no need here to dwell on the performances of Herr Joachim, for his consummate qualities have been the subject of comment over and over again.

In Schubert's interesting quintette in A (op. 114), the piano part was interpreted by Mr. Walter Bache, whose reception was something of which he ought to have been proud, accustomed though he be to never-failing applause of admirers. This was Mr. Bache's first appearance in Leeds, and to all who heard him the knowledge of another visit from him next season will be pleasant. Possessing a perfect knowledge of and mastery over the player's art, as a pupil of Liszt should, it is easy to see that Mr. Bache is also a thoroughly intellectual pianist. Weighing carefully the value of each note and phrase of music, his science easily enables him to turn it to the best account.

The 17th ult. brought to the Grand Theatre the most recent Gilbert-Sullivan collaboration, "Princess Ida," which reached us happily almost fresh from the hands of the authors. Everyone who knows the Grand Theatre can imagine with what good taste it was produced, and, with a fairly good company, the performance was in all respects an agreeable one.

## BRIGHTON.

23RD APRIL.

Mr. Kuhe's "Messiah" Concert, on Saturday afternoon, the 15th ult., was undoubtedly the especial feature of the month's music. The concert, given in the Dome, attracted a large and fashionable audience, every portion of the spacious room being fully occupied. Financially but not musically the Lenten "Messiah" concert was a success.

Three days later, 18th ult., the Brighton Sacred Harmonic Society opened its thirty-ninth season with an evening concert in the Banqueting Room, Royal

Pavilion, when the performance was highly satisfactory. The first part of the programme comprised Sullivan's oratorio, "The Prodigal Son," and the second, a Handel selection. The soloists—Guildhall students—acquitted themselves in a most satisfactory manner. The choruses were admirably sung, the second part including the old favourite, "Great Dagon," "Fix'd in His everlasting seat," and "Let their celestial concerts." The old society thoroughly maintained its excellent character.

## EXETER.

24TH APRIL.

Two noteworthy concerts have taken place at the Victoria Hall, before very large audiences, since I last wrote. I refer to Mr. Farley Sinkins' last concerts of the season.

Mr. Sinkins is a local musician of considerable ability, tact, and enterprise. He is also widely known as a good basso. But it is in the capacity of a manager that he best succeeds, and is more favourably recognised. He has of late years done much for musical art in this city. He invariably organises really excellent concerts.

On this occasion the artistes engaged were Signor Piatti, Signor Chevalier Tito Mattel, Signor Papini, Mr. Mans, Mr. Barrington Foote, the Misses Robertson, Mr. G. H. Welch, and Mr. Howard Reynolds.

The Misses Robertson, who are exceedingly popular vocalists in the West of England, made their "farewell" appearance in this city at these concerts. Miss Robertson, the elder, is shortly to be married; while Miss Fanny Robertson is unfortunately compelled to retire from the profession on account of delicate health.

## MANCHESTER.

25TH APRIL.

The chief feature of last month's music has been a three weeks' visit of M. Carl Rosa's celebrated opera company to the Princes Theatre, during which a very enjoyable selection of classic and popular operas has been performed in the specially artistic style which has become indissolubly associated with that gentleman's management.

M. Rosa introduced Mackenzie's new opera, "Colomba," for the first time to a Manchester audience. This work, although in many respects of a high order of merit, did not achieve the same degree of approval in Manchester which it has attained in the Metropolis and elsewhere. The music is essentially orchestral rather than vocal, and, like "Jason," by the same composer, much more happy in the concerted than in the solo portions.

The prima donna, Madame Marie Roze, continues to win fresh laurels by her versatile talents in the representation of several of the leading parts, her "Carmen" being certainly one of the most realistic of her numerous characters, and one which gives the greatest scope to her peculiar powers. Her "Colomba," however, is finely conceived and cleverly carried out, and as the opera becomes better known, bids fair to prove a formidable rival to her more widely known representations.

At the concert hall, on March 24th, a vocal recital was given by Mr. William J. Winch. The large number of songs rendered by him, were all given with the skill and finish of a thorough artist.

The well-known concerts of Mr. Charles Hallé and also of Mr. De Jong take rank with the best in the kingdom, and the season just terminated has been one of the most successful.

Both Mr. Hallé and Mr. De Jong announce the resumption of their concerts in October next.

The concert given on the night of the 31st March, was interesting. The chief feature in the programme was a quartette for pianoforte and strings, by Dvorak. The work is more than ordinarily elaborate. It was exceedingly well played by Mr. Charles Hallé and Messrs. Risegari, Bernhardt, and Vieuxtemps, and though far from comprehensible on a first hearing, was received with genuine interest by the audience.

Mr. Hallé played two of Helier's pleasant fancies, with conspicuous crispness of touch and delicacy of feeling. Miss Santley was the solo vocalist.

On the afternoon of the 16th inst., a recital from the works of Beethoven was given. The audience was large and appreciative. Recitals of this kind are evidently growing in favour in Manchester, and deservedly so, for with Mr. Hallé as the exponent, the beauties of Beethoven are brought out in a manner which leaves nothing to be desired.

## Greek Tragedy AND Dramatic Oratorio.

MANY writers\* are of opinion that it is in the modern opera that we are to find the closest parallel to the tragedy of the ancient Greeks. And these two forms of art are, indeed, very similar in some of their more obvious characteristics, being both cast in the dramatic form, and consisting of a combination of action and dialogue, with song and dance. And it is thus natural that in casting about for a parallel to ancient Greek tragedy among forms of art directly connected with the stage, the modern opera should be selected as the most appropriate.

But there is no reason why we should confine ourselves to such forms of art, inasmuch as the fact of such a connection with the stage is more or less an accident, and not essential to the comparison. Among works that are, or have been actually produced on the stage, it is granted that modern operas most resemble Greek tragedies. But, if we extend our view somewhat further, we find that the Dramatic Oratorio, which has never been in living contact with the stage, is, in all its deepest and most essential characteristics, the modern counterpart of the tragedy of *Æschylus* and *Sophocles*.

The keynote of Greek tragedy is the fact that it was essentially a religious service. A representation of the "Prometheus" or "Edipus" at Athens was more intimately connected with the religion of the state than a performance of "St. Paul" at the Dedication Festival or of the Passion Music during Holy Week at St. Paul's Cathedral. The dramatic art of the Greeks rose, indeed, out of the worship of *Dionysus*, the god of the mysterious forces of nature; the god of the perishing seed and of the harvest bursting into a new life; the god whose festival, with its alternations of sorrow and joy, at the annual death of nature and its second birth, was adopted by the Roman Christians as the most sacred of their church seasons—the season of Lent and Easter; and, although by the time of *Æschylus* and *Sophocles*, tragedy had ceased to celebrate exclusively the fortunes of the god in whose praise it had its origin, it still remained intimately connected with his worship, and was performed only at his festivals.

As the spirit of Greek tragedy was thus essentially religious, its subjects were taken exclusively from that cycle of myths and heroic legends which formed the Greek Bible. A *Prometheus*, an *Agamemnon*, an *Edipus*, an *Antigone* were all taken from that distant foretime of consecrated legend, in which the Greeks sought to gratify their spiritual sense, and solve the problem of the unseen world. The subjects of Greek tragedy were thus uniformly lofty and elevated; fitted to inculcate some striking moral truth, and intimately connected with the deepest religious instincts of the people. They were remarkable for a colossal grandeur, and a stern, majestic, "statuesque" simplicity, which is indeed widely removed from the distinctively "human" modern drama of love and intrigue, with its intricate play of conflicting passions.

As the fortunes of the gods and heroes represented on the Greek stage were necessarily as familiar to the Greeks as the scenes depicted in the Bible are to us, the Greek tragedians were unable to avail themselves of the interest which is excited by the gradual unweaving of a complicated plot, such as those of the modern drama. Every spectator in the vast theatre of *Dionysus* knew that the *Agamemnon* whom they saw returning to his home, flushed with the pride of victory and triumph, was in a brief space to meet with a bloody death at the hands of the wife of his bosom; that his son *Orestes* was to avenge his death, and to be hunted by the vengeful Furies for

his crime of matricide. When the edict of *Creon* proclaimed that the bodies of the enemies of Thebes were to lie unburied, everyone knew that the sisterly love of *Antigone* would constrain her to transgress the command, and that she would pay the penalty of her disobedience with her life. Everyone who saw *Edipus* enthroned in the splendour of his palace, would necessarily anticipate his swift and awful fall. On the other hand, the spectators of a modern play are quite ignorant of what is to come, and are often kept on the very tiptoe of expectation almost until the curtain is ready to fall. It is clear, however, that in this respect a parallel to Greek tragedy is to be found in Dramatic Oratorio. The audience at an oratorio know that *Samson* is to perish amid the overthrow of his tormentors; that *Judas Maccabæus* is to return from the fight crowned with victory; that *Naaman* is to come to his enemies' land to be cured of his leprosy by the prophet of *Jehovah*; that *Elijah* is to call down the fire from heaven to confound the prophets of *Baal*.

In other and more obvious features, the similarity between the two forms of art is equally striking. They are equally simple, majestic, and "statuesque" in form: their subjects are equally colossal in dimensions; and the spirit of both is profoundly religious.

We have thus seen that ancient Greek tragedy and modern Dramatic Oratorio are similar in their spirit, and in the range and nature of their subjects; it will now be well to consider what points of resemblance or dissimilarity are afforded in their structure. The most striking feature in the structure of a Greek tragedy is the position of the chorus. The functions of the chorus are twofold; they sometimes, though rarely, take part in the action; but their usual position is that of an ideal spectator, who comments upon the action, and gives form and substance to the feelings shadowed forth in the minds of the audience by a contemplation of the scenes depicted. Sometimes the chorus may, for example, offer resistance or give advice to those engaged in the action, on which they thus often exercise a direct influence; more often, however, they put themselves in the place of the audience, and interpret the feelings which the action rouses in them; each mood which is suggested by any phase through which the action passes, whether of joy or sorrow, of anxious or buoyant expectancy, of grim despair, of love, of quiet restful happiness, or of bounding exulting triumph, is faithfully mirrored by the chorus whose strophes and antistrophes form, as it were, "breathing-spaces" in the action, which enable the audience to reflect upon what has just passed, and give them an opportunity of realizing its full meaning through the interpretation of the half-felt feelings and half-thought thoughts which are floating in shadow-form through their minds.

These are the functions of the chorus in Greek tragedy; that the chorus in the modern Dramatic Oratorio has a similar part to play need only to be pointed out to be at once admitted. This will, however, be afterwards fully illustrated.

If then we compare these two forms of art, as regards their structure, we find that they possess this strong point of resemblance that the functions assigned to the chorus are almost identical in both. In order, however, to have a clear idea of the structure of each, it is necessary that we should also examine their differences, which are considerable.

In an oratorio everything is represented by the aid of music. In a Greek tragedy, however, the leading characters carry on the action in speech not in song. Thus in a Greek tragedy the scene between *Elijah* and the widow of *Zarephath*, in "Elijah," would have been cast in the form of a spoken dialogue. There are no lyrical monologues; and the actors do not in any way take part in the music, except, perhaps, in the "Kom-

mos," or lyrical dialogue between the chorus and one or more of the actors, usually the "Protagonist." The nature of the "Kommos" will afterwards be more fully illustrated.

Moreover, in Dramatic Oratorio not only do the characters in the action sing instead of speak, but the contemplative function of the chorus in tragedy is assigned to a single voice; thus in solos, duets, quartets, and other combinations, as well as in choruses, the action that has just passed is commented on, and expression given to the feelings which it suggests.

But these are, more or less, points of detail; the dialogue of the "Edipus at Colonus" might have been sung instead of spoken, and the words of some of the choruses of that work might well have been assigned to a single voice without the artistic effect of the whole being materially altered. Another point of detail is that in the actual representation of an oratorio there is no place for the dancing which lent grace and dignity to the performance of a Greek chorus.

More important, however, is the fact that Dramatic Oratorio, unlike Greek tragedy, is not entirely dramatic in form. Many an oratorio, indeed, such as the "Messiah" for example, or "Israel in Egypt," is not dramatic at all; but even in the most dramatic of oratorios, there is always a certain admixture of the narrative element. The characters are often not exhibited in action, but the action is described in a recitative, narrative or pictorial, according as the scene is laid in the past or identified for the moment with the present. Thus frequently narrative recitatives serve as links connecting a series of scenes cast in dramatic form. A Dramatic Oratorio, moreover, does not possess the same unity of interest as a Greek tragedy. A Dramatic Oratorio usually consists of a series of scenes, more or less loosely strung together, and not grouped in the same manner round a central action and leading up to one grand conclusion. It should also be noticed that contemplation upon action really preponderates over action itself in Dramatic Oratorio, while in Greek tragedy it is always kept in a subordinate place.

These may, it is thought, be accepted as the chief points of resemblance and dissimilarity between the two forms of art. It may perhaps be serviceable if we illustrate what has been said by a somewhat detailed analysis from our point of view of one particular oratorio, and for this purpose none is so suited as the oratorio of "Elijah."

The colossal grandeur of the subject of "Elijah" need not be dwelt upon. In *Elijah Æschylus* would have found a "Protagonist," grander even than the *Prometheus* whom he has made his own. Moreover, "Elijah" shares with Greek tragedies the advantage or disadvantage, as we may regard it, of dealing with a subject the main outlines of which are generally familiar to the people at large. The incidents in the life of *Elijah* which *Mendelssohn* has chosen for his subject are eminently dramatic. Can we imagine any scene more dramatic than that which was enacted upon the summit of Mount Carmel, when, amid the breathless excitement of all Israel, the fire descended from Heaven to consume the offering of *Elijah*?

The first part begins with the prophecy of *Elijah* that for the space of three years rain shall not fall upon the land, depicts the despair of suffering Israel, and, after giving us a glimpse of *Elijah* at *Zarephath* during this period, goes on, after the period is accomplished, to tell of the challenge offered by *Elijah* to the prophets of *Baal*; how the people approve the challenge; how the false prophets call on their god to consume the sacrifice, with a calm confidence at first which soon ends in frenzy and despair; how *Elijah* then prays to the true God to manifest Himself unto His people; how the prayer is heard, and the heart of the people turned; and how, at the earnest pleading of the Prophet, the rain at length descends to gladden the hearts of a converted nation. There is here a unity of dramatic interest which renders

\* It should be remembered that a Greek tragedy is not formally divided into scenes and acts. The position of the choruses, however, frequently indicated natural pauses in the action, which in a modern play would form the close of a scene or act.

\* Among them even Mr. J. A. Symonds in his "Greek Poets."

\* "Title-role."

the first part of Elijah a more perfect work of art than the second, which probably contains the finer music.

The dramatic action in this part is naturally hurried on with so great impetuosity as to leave but little scope for the expression of what we have called the "contemplative." Elijah has throughout—in his opening prophecy, his dialogue with the widow of Zarephath, his challenge and taunts to the prophets of Baal, his commands to the people, and his prayers to Jehovah—a direct influence upon the action. Obadiah and the widow of Zarephath have also their parts to play, and the chorus in this part are not ideal spectators but actors in the drama. In "Help, Lord!" and "Yet doth the Lord see it not," they represent the people of Israel in despair at the continued drought; in the short phrase, "And then we shall see whose God is the Lord," they resolve to abide by the decision of the trial that Elijah demands; in the "Baal Chorus," they now appear as priests of Baal; now they fall on their faces as the fire descends from heaven, and join with Elijah in calling down by their prayers the rain, for which they sing a triumphal song of praise in "Thanks be to God. He laveth the thirsty land."

The only undoubted case in which the chorus represent the ideal spectator in this part, is the chorus, "Blessed are the men who fear Him," which forms the ideal comment upon the action of Elijah in raising the widow's son to life again. There is a somewhat doubtful one, which, however, illustrates the manner, not unknown to Greek tragedy, in which the two functions of the chorus imperceptibly glide into and become mixed up with each other. Towards the end of "Yet doth the Lord see it not," in which the chorus, as Israelites, utter the wild cry of despair, "His wrath will pursue us till He destroy us," they suddenly break out with "His mercies on thousands fall, fall on them that love Him." Here they appear to have been suddenly transformed into the ideal spectator, who looks at the other side of the picture. This ideal spectator is, however, represented in the duet, "Zion spreadeth her hands for aid," the double quartett, "For He shall give his angels charge over thee," the heavenly strains of "Cast thy burden upon the Lord," which is strikingly interpolated at the most thrilling part of the action on Mount Carmel, immediately after Elijah's prayer, "Lord God of Abraham," and the alto solo "Woe unto them who forsake Him," suggested by the awful fate of the prophets of Baal.

It has been pointed out that such a part as that assigned to Elijah would have been spoken not sung in a Greek tragedy. There are, however, two passages in the first part to which we might find a parallel in the Greek "Kommos," which we have already referred to. These are the scene in which Elijah challenges the prophets of Baal, and the people signify their assent to the challenge and the united prayers of Elijah and the people, "Open the heavens and send us relief." A somewhat similar scene occurs in the second part, where the Queen honnds on the people to attempt the life of Elijah. These would have been treated in a Greek tragedy in pretty much the same way as by Mendelssohn.

As a minor point of detail, we may here observe that as Greek tragedy, from its simplicity of structure, did not require the presence of more than a very few actors on the stage at any time, in this way making it possible for one actor to fill several parts, so in Dramatic Oratorio one soloist has often several different characters to represent. In "Elijah" the soprano twice appears as an angel conveying God's commands to Elijah, also as the widow of Zarephath, and as the youth who in the scene on Mount Carmel scans the heavens for any indication of an approaching cloud; the alto also takes the part of an angel, and in the second part, as the Queen, urges the people to put Elijah to death; the tenor and bass, however, assume the characters of Obadiah and Elijah throughout the work. All the soloists except the bass have narrative parts to fill, and they also frequently represent the ideal spectator. The bass, except in one or two

quartets, confines himself strictly to the action proper of the work, assuming the part of Elijah.

The second part does not contain the same amount of dramatic incident as the first part; it is rather more subjective, depicting, as it does, the wrestling of Elijah with his own spirit in the wilderness. A subject like this is more fitted for lyric than for dramatic treatment, and we thus find that in the reflections on the goodness and loving-kindness of God which are here so prominent, the ideal spectator is much more largely represented. There is also a relatively large amount of the narrative and descriptive elements. There is one intensely dramatic scene, the scene in the Queen's palace, to which we have already alluded. Want of space does not permit us to examine fully the dramatic structure of the second part, which, is not so interesting as that of the first.

We may conclude our sketch of "Elijah" by observing that the ideal spectator, as represented in the contemplative choruses, solos, and concerted pieces of the work, passes through a number of different phases of thought and feeling, as different moods are suggested by the varying action. The keynote of the whole work is probably to be found in the sense of calm trust in the Divine protection which is expressed in "He shall give His angels charge over thee," "Blessed are the men who fear Him," "Cast thy burden upon the Lord, and He shall sustain thee," "Be not afraid," "Oh, rest in the Lord," "Lift thine eyes," and "He watching over Israel slumbers not nor sleeps." Another note, the note of hope, is struck in "He that shall endure unto the end, shall be saved," and "Then shall the righteous shine forth as the sun in their Heavenly Father's realm." A different note of infinite sadness combined with solemn warning is struck in the wonderful pathos of "Woe unto them who forsake Him." We have still another note in "Holy, holy, holy, is God the Lord," the strains of which are intended to convey some faint idea of the ineffable splendour of the Presence with the glory of which Elijah was surrounded, and which, seem almost sublime enough for the angels, as with veiled faces they prostrate themselves before the throne of the Most Holy. And then at the end, when the ideal spectator has learned all the lessons that the life of Elijah can teach him, he looks forward to the Mightier than Elijah who was to come from the North, whose tenderness and loving-kindness are foreshadowed in "O, come everyone that thirsteth," and the whole concludes with a psalm of praise, "Lord, our Creator, how excellent Thy name is in all the earth."

Such is "Elijah." "Elijah" is never acted, nor will it ever be. The day of the "Miracle-plays" has gone, apparently never to return; and modern religious feeling seems to shrink from a rude exhibition of its sublime mysteries to the eye of sense. And, indeed, if "Elijah" were actually represented on the stage, the work even as a whole, and certainly the second part of it, would be felt to be rather wearisome. Some parts of the work are cast in the narrative form, and have no admixture of the dramatic form whatever; and even in the rest of the work, in which we find nothing absolutely inconsistent with dramatic representation, the proportion of reflection to action is unduly large; what action there is, is perhaps pictorial rather than purely dramatic. "Elijah," moreover, does not possess the concentration and unity of interest which characterise such a work as the "Antigone." Were the Dramatic Oratorio intended for actual representation on the stage, these defects from the dramatic point of view, would be remedied as a matter of course. In any case we trust that enough has been said to convince the reader that Dramatic Oratorio, as we now know it, is to a large extent identical, even in form, with ancient Greek tragedy, recalls the peculiar and unique character of its subjects, and is imbued with its spirit, now glorified and purified with the leaven of Revelation.

\* We may remember the chorus of disapproval with which the recent celebration of the Ammergau Passion Play was met in this country. One may well doubt if such a work as Wagner's "Parsifal," with its idealisation of the Lord's Supper, could ever be produced on an English stage.

## Hector Berlioz:

HIS LIFE.

NOVELLO, EWER, & CO., LONDON.

THIS book is the first of "Novello's Biographical Musical Primers." The intention of the series, as indicated in the prospectus, "is to convey, as clearly as the limits of an elementary work will allow, a just idea of each composer's personality, and to record the principal events of his life." In "Hector Berlioz" this intention is certainly carried out, and Mr. Bennett has handled the materials at his hand with such excellent discrimination, that one's interest in this brilliant, but at the same time unfortunate composer, increases page by page. The narrative consists mainly of extracts from the composer's autobiography; and it would scarcely be possible to conceive a record of greater interest to musicians and composers of the present day. Berlioz was born in 1803, at the Côte St. André, where his father practised in medicine. Hector was intended for the medical profession, but disliked it; and, against the wishes of his father, and even the curses of his mother, he determined to devote himself to music, and studied at the Conservatoire. Though a brilliant musician, he was never very successful—indeed in financial matters his works were great failures. But Berlioz possessed characteristics which constantly thwarted his progress. The following incident of his boyish days will give some idea of the man. He had not been long at the Conservatoire when he had a quarrel with its principal, Cherubini. To preserve order the principal had provided separate entrances for the male and female students, Berlioz, being ignorant of the arrangement, in going to the public library, did so by the door set apart for the ladies. The remonstrances of a servant of the institution were useless, and he pushed on, and soon forgot the incident in the delight of conning over a manuscript of his favourite composer, Gluck. He had not long been thus engaged when Cherubini entered with the said servant, who pointed to Berlioz, with the words "There he is." Then followed this scene, which we had better give as he described it:

Cherubini was so angry that he could scarcely articulate. "Ah, ah, ah! it is you," he said at last, with an Italian accent which rage made more droll; "it is you who enter by the forbidden door!" "Monsieur, I did not know your rule; another time I will conform to it." "Another time! What brings you here?" "You see, monsieur, I come to study the scores of Gluck." "How do the scores of Gluck concern you? Who gave you leave to come to the library?" "Monsieur (I began to lose my coolness) I consider Gluck's scores the most beautiful in dramatic music, and I want nobody's leave to stay here. From ten to three the library is open to the public, and I have a right to profit by the fact." "The right!" "Yes, monsieur." "I forbid you to come again." "I shall come, all the same." "What do you call yourself?" cried he, trembling with rage. Pale in my turn, I answered, "Monsieur, you will perhaps know my name some day, but to-day you shall not learn it." "Stop him, Hottin (Hottin was the servant). I will put him in prison." Both master and man, to the stupefaction of the lookers-on, then chased me round the table, upsetting forms and desks, without power to catch me, and I escaped, saying, with a peal of laughter, "You shall have neither me nor my name, and I shall come back soon again to study the scores of Gluck."

Berlioz's whole life was one continuous struggle. Occasionally fortune deigned to smile upon him, but adversity dogged its heels. His mother's curse seemed to have followed wherever he went, and few lives present a more melancholy succession of misfortunes. In his own country he shared the proverbial fate of the prophet, but in England, and especially in Russia, his somewhat erratic genius was appreciated. He died in March, 1869, and in the words of the author, "Surely if ever a man needed rest, it was this man, tired and torn, and always at the mercy of life's tempest." Mr. Bennett is well-known as an able musical critic, and graceful writer of the staff of one of the leading London dailies; and the judgment he has shown in selecting the most suitable extracts from the composer's comprehensive autobiography, has resulted in producing a work which is both interesting and instructive. It is full of graphic touches and incidents, which vividly portray to the reader the great composer's individuality; we see him brilliant, passionate, devoted to his art, and watching with jealous care over the production of his works. As a good example of what a man can do in the face of difficulties, we recommend the study of the life of Hector Berlioz to our readers.

## Philosophers on Music.

THE view that all philosophy is but an ever-varying presentation of certain fundamental views of things, which have been open to mankind for thousands of years, finds support in a comparison of ancient and modern speculation on the nature and functions of music. Just as modern physicists incline to substantially endorse the notion of the ancient materialists that the primary atoms had certain hooks or claws by which they grappled, so does a great modern metaphysician reproduce in a subtle and elaborate form the ancient conception of the music of the spheres. Plato's conception, as is well known, has permeated the poetry of Europe, gaining something, perhaps, in the process of assimilation. In the Platonic description (see the "Republic," b. x. c. 14) there is a certain artificiality, noble as is the vision. The particulars of distaff and spindle and whirl are somewhat oppressively materialistic, and the account of the involutions of the spheres a trifle bewildering. But all becomes glorious and harmonious in the large grandeur of Milton's paraphrase in the "Arcades":—

"The celestial Syrens' harmony  
That sit upon the nine enfolded spheres,  
And sing to those that hold the vital shears,  
And turn the adamant spindle round  
On which the fate of gods and men is wound."

Again and again does the poet recur to the ancient dream, in "Comus," in the "Nativity Ode," in the sonnet to Lawes, and in the lines "At a Solemn Music." And Shakespeare, before him, had been no less fascinated by the thought. He touches on it in "Twelfth Night," in "Antony and Cleopatra," in "Pericles" (in the last act, where his hand can be recognised with some certainty), and in the "Merchant of Venice." Every one knows the exquisite poetry into which he has turned the modified Platonic idea in the speech he puts into the mouth of Lorenzo. Not so well-known, perhaps, is the more detailed prose of Montaigne (Essay 22), thus translated by Cotton:—"What philosophers believe of the musick of the spheres, that the bodies of those circles, being solid and smooth, and coming to touch and rub upon one another, cannot fail of creating a wonderful harmony, the changes and cadences of which cause the revolutions and dances of the stars; but that the hearing sense of all creatures here below, being universally, like that of the Egyptians, deaf'd and stupified with the continual noise, cannot, how great soever, perceive it." Butler reproduces the earlier fancy ("Hudibras," Pt. I., c. ii., l. 617), and Dryden touches on it in his stately ode to the memory of Mrs. Anne Killigrew.

It is a "far cry" from Plato and Milton to Schopenhauer, but it is only the more interesting to find how close a correspondence there is between the old conception of spherical music and the subtle scheme presented by the great pessimist in his discourse on the metaphysics of music, made accessible to English readers in the supplement to Mr. Dannreuther's translation of Wagner's essay on Beethoven. Viewed by Schopenhauer in relation to his great doctrine that Will is

the essence of things, music becomes something profoundly significant. "Music," he says, "is by no means an image of the Ideas, as the other arts are, but an *image of the Will itself*, which is also the objectivity of the Ideas; and therefore the effect of music is so much more powerful and penetrating than that of other arts; for these speak of shadows only, while it speaks of essentials. As, however, the same identical Will shows itself in the Ideas as well as in music, only in a totally different way, there must consequently be an analogy, though by no means an immediate likeness. . . . In the deepest tones of harmony, in the fundamental bass notes, I recognise the lowest degrees of the objectivation of the Will—inorganic nature, the mass of the planet. All the higher tones, easily moving and expiring more quickly, are to be regarded, as is well known, as the accessory vibrations of the deep fundamental tone. . . . This again is analogous to the view which requires that all bodies and organisations of nature shall be taken as arising in course of gradual evolution from the mass of the planet. There is a limit as to depth beyond which no tone is audible; this corresponds to the fact that no matter is perceptible without form and quality; *i.e.*, that no part of matter can be entirely without Will. . . . And further, in the complex of *ripieno* parts that produce the harmony between the bass and the leading melody-singing part I would recognise the entire gradation of the Ideas in which the Will objectivates itself. Those that stand nearer to the bass being the lower of these gradations—inorganic bodies still, yet expressing themselves in manifold ways; those that lie higher represent to me the world of plants and animals. . . . The deviations from an arithmetical correctness of the intervals are analogous to the deviations of individuals from the type of the species; and even the impure sounds that give no distinct interval may be compared to the monstrous malformations that arise from a connection between two species of animals."

It is impossible here to enter into a close examination of these propositions, concerning which Schopenhauer somewhat superfluously concedes that they are essentially incapable of proof; and probably most readers will be able to decide for themselves that philosophy of this kind does not count for much. To suggest parallels between monstrous births and "impure sounds," after all does not call for any great metaphysical penetration. What is at present in question, however, is the measure of agreement between the primitive idea of Plato and the more complex scheme of the modern, the essential element in both being a conception of music as something inhering in the nature of the universe.

And when we come to later philosophy, framed on a plan at least as different from that of Plato as from that of Schopenhauer, we find a similar amount of agreement. Indeed on all hands we find thinkers of the most different schools corroborating each other. Thus Coleridge agrees with Schopenhauer, even while seeming superficially to differ from him. "Music," said Coleridge in a lecture "On Poesy and Art," "is the most entirely human of the fine arts, and has the fewest *analogia* in nature. Its first delightfulness is simple

accordance with the ear; but it is an associated thing, and recalls the deep emotions of the past with an intellectual sense of proportion. Every human feeling is greater and larger than the existing cause, a proof, I think, that man is designed for a higher state of existence; and this is deeply implied in music, in which there is always something more than and beyond the immediate expression." Which accords pretty well with this of Schopenhauer:—"The invention of melody, the exposition of all the deepest secrets of human desires and feelings, is the work of genius, whose work is here, more obviously than elsewhere, free from all reflection and conscious purpose, and may be called an inspiration. . . . Therefore, with a composer, more than with another artist, the man is separate and different from the artist."

But more striking even than the existence of a substantial agreement between Coleridge and Schopenhauer, is the discovery that Schopenhauer is reconcilable with Spencer. Schopenhauerians may deny it—philosophy is so largely a process of inventing distinctions—but what is the doctrine that music is the objectivation of the will, but a more high-sounding form of Mr. Herbert Spencer's proposition that music is in origin the spontaneous expression of sensation—all music being traceable to vocal origin—and that the highest music is but the sublimation of the expression of complex feeling? Here we find all—or nearly all—the philosophers agreeing—perhaps to the disappointment of the simple-minded inquirer, who counted on something far more out-of-the-way. Mr. Spencer has this:—"We may say that *cadence is the commentary of the emotions upon the propositions of the intellect*." And Schopenhauer, quoting Plato and Aristotle, remarks approvingly, after declaring that music reveals the hidden history of the Will: "Therefore, also, it has always been said that music is the speech of feeling and passion, as language is of reason;" remarking further on that "if suitable music be heard to any scene, action, event, environment, it will seem to reveal the most secret sense of these, and act as the most correct and clearest comment upon them."

While, again, it is characteristic of Schopenhauer that he makes no suggestion about the application of music, Mr. Spencer, while not going into Plato's naive detail about music tending to keep young men from litigation; and while avoiding Plato's and Rousseau's fallacy that complex music is unhealthy, agrees with the ancient philosopher in looking to music as a potent factor in civilisation. And Coleridge, it will be remembered, thought he might finish "Christabel" if he heard plenty of good music. All have their conclusions more or less expressed in Milton's incomparable lines in the "Arcades," with their Platonic inspiration—

"Such sweet compulsion doth in music lie,

To lull the daughters of Necessity,

And hold unsteady Nature to her law,

And the low world in measured motion draw—"

And yet, as Mr. Grant White will tell us, there are creatures who combine exquisite and highly cultured musical taste with extreme moral depravity. So that perhaps we should have to turn to Schopenhauer after all for our conclusions, if we could not content ourselves with those of the phrenologists—or with no

conclusions at all. And certainly there is much to be said for the latter position, in which many musicians contrive to be very happy, their philosophy being something in which, as Shelly sings,

"Music, and moonlight, and feeling  
Are one."

Shelly, it appears, also anticipated Schopenhauer.

**MUSIC A PRIMAL ELEMENT.**—For my own part, I find considerable meaning in the old vulgar distinction of poetry being *metrical*, having music in it, being a song. Truly, if pressed to give a definition, one might say this as soon as anything else. If your delineation be authentically *musical*, musical not in word only, but in heart and substance, in all the thoughts and utterances of it, in the whole conception of it, then it will be poetical; if not musical: how much lies in that! A *musical* thought is one spoken by a mind that has penetrated into the inmost heart of the thing; detected the inmost mystery of it, namely the *melody* that lies hidden in it; the inward harmony of coherence which is its soul, whereby it exists, and has a right to be, here in this world. All inmost things, we may say, are melodious; naturally utter themselves in song. The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that!

Observe, too, how all passionate language itself becomes musical. The speech of a man in zealous anger becomes a chant, a song. All deep things are song. It seems somehow the very central essence of us, song; as if all the rest were but wrappings and hulls! The primal element of us; of us and all things. The Greeks fabled of sphere-harmonies: it was the feeling they had of the inner structure of nature; that the soul of all her voices and utterances was perfect music. Poetry, therefore, we call *musical thought*. The poet is he who thinks in that manner. At bottom, it turns still on power of intellect; it is a man's sincerity and depth of vision that makes him a poet. See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it.—*Carlyle*.

**MUSIC SHOULD BE HEARD ONLY.**—As they were about to leave "The Hall of the Past," Natalla stopped and said:—"There is something still which merits your attention. Observe these half-round openings aloft on both sides. Here the choir can stand concealed whilst singing; these iron ornaments below the cornice serve for fastening on the tapestry, which by the orders of my uncle must be hung round at every burial. Music, particularly song, was a pleasure which he could not live without; and it was one of his peculiarities that he wished the singer not to be in view. 'In this respect,' he used to say, 'they spoil us at the theatre; the music there is, as it were, subservient to the eye; it accompanies movements, not emotions. In oratorios and concerts, the form of the musician constantly disturbs us; true music is intended for the ear alone; a fine voice is the most universal thing that can be figured; and while the narrow individual that uses it presents himself before the eye, he cannot fail to trouble the effect of that pure universality. The person whom I am to speak with I must see, because it is a solitary man, whose form and character gives worth or worthlessness to what he says; but, on the other hand, whoever sings to me must be invisible; his form must not confuse me or corrupt my judgment. Here is but one human organ speaking to another; it is not spirit speaking to spirit, not a thousand-fold world to the eye, not a heaven to the man.' On the same principle regarding instrumental music, he required that the orchestra should, as much as possible, be hid; because by the mechanical exertions, by the mean and awkward gestures of the performers, our feelings are so much dispersed and perplexed. Accordingly, he always used to shut his eyes while hearing music; that so he might concentrate all his being on the single pure enjoyment of the ear."—*Goethe's Wilhelm Meister*.

## Schubert's Sonatas.

THE intention of this and the following papers is to give a brief analysis of, or, rather a running commentary upon, the Piano-forte Sonatas and Fantasias of Franz Peter Schubert. It is hoped that by this means assistance may be afforded to the pianoforte student who is sufficiently advanced to attempt the performance of these by no means easy compositions, and that his studies may be rendered more interesting, by an increased insight into their construction. Schubert's first known composition for the pianoforte, a MS. Fantasia for four hands, was written in 1810, when he was only 13 years of age, the first published Sonatas dating from 1817, which year gave birth to three, those in B major, op. 147; A minor, op. 164; and E flat, op. 122, the composer being then in his 21st year.

The first movement of the B major Sonata is characterised by a singular restlessness as to key, the signature being altered no fewer than nine times in six pages, not to speak of the still more frequent modulations, attained by means of accidentals. A transient indication of this restlessness may be traced in the second bar,\* but in bar ten, a very startling instance occurs in the introduction of some very bold *fortissimo* chords, in octaves, in the remote key of C, which, four bars later, is again, by means of an inversion of the chord of the diminished 7th, changed into the key of G major. The key of G is, however, shortly quitted for that of E the two subjects being intermingled for some fourteen bars, when a return to the initial key is achieved. Here the bass takes up a striking bit of melody, to a rippling accompaniment of semiquavers in the right hand, which, however, soon takes up a fragmentary imitation of the left; the semiquavers now becoming an inner part, and the figure, consisting of six or seven notes only, is now tossed about, as it were, from hand to hand, until the double bar is reached. After the repeat, the modulations become very intricate, B minor, D, F major, A flat being in turn visited for a few brief chords. The original key is recurred to, but only for a short period, and a feeling of repose is only attained when the second subject returns, with its attendant triplets, in the key of A major. This paves the way for the re-appearance of the melodious fragment alluded to above, which now occurs in the initial key, attended as before by the liquid semiquaver-accompaniment, which continues uninterrupted until the close of the movement.

The *andante*, in the key of E major, is founded upon one of the most exquisitely melodious phrases which can be found in the writings of Schubert. The idea appears to have been borrowed, though not pirated, by Dr. Dykes in his well-known setting of the hymn, "Days and Moments," and indeed the passage is so church-like in character that its connection with sacred words is almost irresistibly borne upon the mind. The melody occupies eight bars, and is immediately followed by another passage worthy of notice,

when the right hand is given alternately bare octaves and *arpeggio* chords, the left attending in a striking figure in semiquavers, occupying seven bars, and leading to a repetition of the opening phrase, for which the ear has again begun impatiently to crave. A *fortissimo* octave passage, in semiquavers, is now allotted to the left hand, the right hand filling up the harmonies with chords in crotchets, the key for five bars being E minor. This now changes to C so far as the signature is concerned, but the modulations are numerous, and imitative passages of more or less intricacy meander along till, after twenty bars, the first subject is again repeated in the initial key, this time with a florid accompaniment in the inner parts. The second phrase, also considerably elaborated, follows, and the movement closes with fragments of both subjects most fortuitously alternated between the comparatively remote keys of E and G.

The *scherso* is perhaps the least interesting portion of the entire sonata. It is fragmentary and disjointed, and although it contains detached chords of choice harmony, the general effect is decidedly, in the opinion of the writer, unequal to the preceding and subsequent movements. The rests of an entire bar, which occur once in the first and twice in the second part, tend to add to the feeling of uncertainty, and give the impression of some one seeking for a lost article, which he had but faint hopes of finding. The initial key is that of G, but B flat, B minor, and several others are transiently drifted into before we reach the trio in D major, which gives a temporary and most welcome repose; a rest only too soon broken in upon by the return in the *da capo* to the *scherso*, when the apparently fruitless search recommences.

Carrying out the same fanciful idea, the final movement, *allegro giusto*, suddenly breaks in, as if the harassed searcher of the previous movement had suddenly and unexpectedly found the object for which he was in quest, and was relating his good fortune to a circle of sympathising friends, whose replies and comments can readily be imagined in the passages in octaves commencing forty-four bars previous to and continuing till the repeat. The subject is brimful of hilarious gaiety, and from beginning to end the movement teems with mirth and jollity. Here, as in the *andante*, Schubert hovers for some time between two major keys, a minor third apart; then it was E and G, now it is B and D. The second subject, simultaneously with the customary modulation into the dominant, is however, ultimately reached, and the key of F sharp is now adhered to, with only transient variations, till we arrive at the double bar, which is approached, not with an ordinary full cadence in the dominant, but with the third inversion of the dominant 7th. This leads happily back to the repeat, and also, after the second reading, by rapid modulations through E, A minor, and D, to a new subject in G, which serves to lend fresh interest until, after a long pause and rest, the original subject again bursts in for the last time. From this point to the end the work is almost a transcript of the first part, only elaborated to a certain extent, and of course ending in a full tonic cadence. (*To be Continued*).

\* In numbering the bars, the fractional part at the commencement of a movement or section of the work is not included, but the complementary position at the end is counted as a bar.

## The Organ.

### II.

WITH the simple mechanism already alluded to, by which the performer had control over the admission of wind to the pipes, and each of which had to be manipulated by the hand, which could of course only control one at a time, much advance could not be made towards the improvement of the organ music of that day; so it is reasonable to conclude that the only use to which these primitive instruments could be put was to give the single notes of the plain song, by way of support or accompaniment to, but in unison with the voices.

The next real step in advance, therefore, was the invention of keys, which in their rude original form were necessarily but clumsy things, which had to be manipulated by the fist, as carillons are done to this day on the continent, rather than the more delicate action of the fingers as we are accustomed to. Still this was unmistakably a move in the right direction, as it enabled the performer to work them with greater facility than when it was necessary to grasp each one and pull it to and fro. These keys were some three inches wide at least, some writers saying that they even extended to the width of five or six inches, and were of peculiar shape. This step is supposed to have taken place about the close of the eleventh or beginning of the twelfth century. A monk called Theophilus, who wrote an elaborate and curious treatise upon the construction of organs, is said to have flourished in the early part of the eleventh century, and there appears to be no doubt that the organ about which he so elaborately goes into detail possessed no keys. It may be fairly presumed therefore that keys were not known in his day.

The first organ about which there is the least certainty that it possessed a keyboard, was that erected in the Cathedral of Magdeburg, and which is recorded to have contained as many as sixteen keys. It is extremely probable that earlier instruments than this could not have possessed more than 10 or 11 notes at the outside.

The early keyboard had to be manipulated in a manner corresponding to the dimensions of the keys. Thus it was that the keys had literally to be struck with the fist by the performer, who, through this method of performance, acquired the title of "organ-beater." The primitive character, and consequent clumsiness of the rude action, made it that there was a large amount of resistance to be overcome by the player, which was more than gentle pressure could accomplish.

After the establishment of keys as the agents through which the player was to communicate with the mechanism of the instrument, the next thought which the improvers of the organ sought to carry into effect, in their endeavours to make actual performance a more practical thing, was the reduction in the size of these keys, and the easing of the action, which must have made the organ-beater's task much less laborious. This diminution in the dimension of the keys, like many other things, was not accomplished at once, but was the work of some time. This gradually took place till the interval of a fifth covered about the same distance as our present octave does.

While earnest thought in this direction was producing something like practical results, the manner of supplying the wind seems to have remained with but little or no improvement, for it still required some twenty or more bellows for an organ of moderate size. The organ builders of those days appear to have arrived at no satisfactory method of wind supply, while they had not the remotest idea of controlling the pressure. Accordingly everything was at the mercy of the bellows-blowers, who must have produced strong, over-blown tones according to their energy, or tones which were out of tune through the want of it.

Prætorius gives a very clear idea of one of the ancient modes of blowing, which arranged for a wooden shoe to be fixed on each bellows, in which the blower places his foot, and while he to a great extent supports himself by his hands on a horizontal bar fixed in the walls, he pushes one bellows or feeder down with one foot, while he raises its fellow with the other.

As the keys became gradually reduced in size, the compass of the instrument became extended, as it was not difficult to discover that the player could control more of the smaller keys. The chromatic semitone was also introduced, and the keyboard by degrees began to assume more the proportion which it has retained for some centuries within a little, and with which all keyboard executants of the present day are so familiar.

About the year 1360 a large organ was built for the Cathedral at Halberstadt, by Nicholas Faber, a priest, and it is recorded to have possessed fourteen diatonic and eight chromatic keys. This appears to be about the earliest record, upon which reliance can be placed, of an organ provided with the chromatic semitone; and Prætorius, in his account of it, says that it had four claviers, one of which consisted of pedal notes for the feet, and that ten men were required to blow the twenty bellows with which it was provided. It is thought, however, questionable as to whether the pedal clavier was a part of the organ in the original state as built by Faber, or whether it was added considerably later. The latter is the most plausible inference, for though other evidence goes to show the probability of the existence of pedal keys before 1470, the time about which Bernhardt, a German organist resident in Venice, is recorded to have invented them; still it is very improbable that they were in existence as early as the date of the construction of the Halberstadt organ, though we may fairly assume that they were in use at least half or three-quarters of a century before Bernhardt is credited with their invention. Dr. Rimbault thinks that Bernhardt probably made some improvements in the pedal board, though history credits him with being the first to make use of pedal keys for the feet.

Large organs were soon applied to religious use by their introduction into the cathedrals and monastic establishments of England, the earliest of which we have any record being that in Winchester Cathedral, in the tenth century, which is said to have contained four hundred pipes. There is no question but that to the priests and monks, who were the real organists of those times, we owe a great deal for the improvements in the instrument which they were constantly striving to attain. As

the instrument improved more skill was necessary for its management, and then the outside professional organist was gradually admitted to take his part in the services of the church.

There is no doubt that most of the early English organ builders were members of the monastic institutions, even if they were not all priests. This order of things continued for a long time, and even when, by degrees, the work gradually fell into the hands of laymen, who made a trade of it and so became the first professional organ builders, still the ecclesiastics, who before had held undisputed sway in this department of the art, continued to exercise considerable influence over those into whose hands the work ultimately fell. History is not too clear as to who were the first professional and who were the last clerical organ builders, but it is generally admitted that as early as the fifteenth century this change of hands in the construction of the king of instruments had taken place.

Albert Van Os, the earliest known German organ builder, who built an instrument for St. Nicholas Church, Utrecht, in 1120, was unquestionably an ecclesiastic; and so also were Engelbrecht, who built one for Strasburg Cathedral in 1260, and Faber, who erected that of Halberstadt about 1360, to which allusion has already been made. After this came Traxdorf, who built an organ in St. Mary Magdalene, Breslau, in 1466; André, who erected one at Brunswick, in 1456; Rosenburger, who built that at Nuremberg, in 1475; Castendorfer, who put an organ in St. Ulrich, Augsburg, in 1490; and Kranz, who erected the great organ in St. Blasius, Brunswick, in 1499, neither of whom it is probable were ecclesiastics, but professional organ builders.

The early English builders of this class embrace the names of William Wotton, of Oxford, John Chamberlain, Thomas Smyth, Anthony Duddington, William Lewes, John de John, William Beton, Wyght, John Vancks, John Chappington, Adam Fortess, and others. Of their work very little, or one may safely say nothing, remains in the present day to testify to their skill as organ builders. Some of them were nevertheless builders of repute, who in their day were held in high estimation. Chappington, in particular, was renowned for his organ, which stood in Westminster Abbey, and was erected there about 1596. He appears also to have built one for Magdalene College, Oxford, in the following year; and Adam Fortess one for St. George's Chapel, Windsor, in 1635. Among the builders who flourished in the next decade are to be found the names of Hayward of Bath, Loosemore of Exeter, and the Dallams of London; of whom perhaps Loosemore is the best remembered in the present day, through his organ at Exeter Cathedral, part of which exists in the present instrument, and is generally credited to be of excellent quality. Thomas Dallam was well known by his instrument at King's College, Cambridge, the case of which remains to the present day, though the original pipe work was disposed of long ago, and is now replaced by some good work of Messrs. Hill and Son. This same builder also erected an organ in Worcester Cathedral, in the year 1613. Robert Dallam erected organs in New College, Oxford,

York Minster, St. Paul's Cathedral, and Durham Cathedral, in the early part of the 17th century. Before the art of organ building had reached the standard of the age in which these English builders flourished, there had been a re-action in several of the countries of the European continent against the use of organs in churches. This resulted in their banishment from the musical services of the church for some considerable time. They however began to return into favour in the 16th century, so were re-admitted, but many improvements were made in their construction compared with those in use before the crusade against them.

We may well begin the next portion of our consideration on the History of the Organ with a brief glance at some of the improvements which were introduced into organs about this time.

(To be Continued.)

### Inauguration of the Riga Organ.

BEFORE the commencement of divine service on Sunday in the Cathedral at Riga, the dedication of the new organ by Walcker took place. After the singing of the 100th Psalm by the Cathedral choir, and the Introit sung by the assembled parishes, to the accompaniment of trumpets, the three preachers of the Cathedral, Superintendent Jentsch, Werbatus, and Hellmann, ascended the altar steps, the congregation arose to its feet, and Supt. Jentsch formally dedicated the new organ to the service of the parish in an eloquent address. Towards the close of his speech, the organ began in the faintest tones to be heard, and as the speaker concluded, the new instrument burst forth in all its imposing splendour in the old Lutheran hymn, "A Strong Fortress," joined immediately by the mighty chorus of the congregation, which thus took a share in the solemn act of dedication, with visible emotion and thankful elation. After service the congregation was dismissed with the Toccato by Bach, played for a postlude, in a masterly manner by the organist, Wilhelm Bergner. Both he and Herr Walcker were overwhelmed with congratulations in the organ loft. This organ, which is destined to take a first rank among the great "kings of instruments," has really been dedicated and begun its work ere its completion. None surely could have guessed that the magnificent display on that day was not the whole capacity of the organ; but the truth is there remains fully a quarter of the work to be finished, a portion which would compose a really respectable organ by itself. Thirty-six additional speaking stops have yet to be added, and a number of additional mechanical accessories. The Riga organ was built at the manufactory of Walcker and Co., Ludwigsburgh, Germany. It is the largest in the world, and will contain 7,000 pipes, 124 voices with 174 stops, couplings, draughts, and treads, and several swells of powerful effect. The wind is supplied by a continuous self-regulating mechanical blast, driven by a gas-engine of 4-horse power. The organ has a height of 66ft., a breadth of 36ft., and a depth of 33ft. The largest wooden pipe is 33ft long, and has a cubic contents of 440 gallons, whilst the smallest pipe is scarcely a 6in. long.

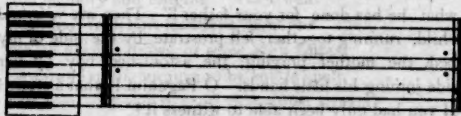
## Rudiments of Music

### FOR PIANOFORTE STUDENTS.

Being an exposition of music, viewed from the standpoint of the new method.

That portion of any composition included between two double bars with dots, is to be repeated. When the dots precede the first Double-bar in the composition, the repeat is to be from the beginning.

#### REPEATS.



The termination of a repeated portion is sometimes altered; this is indicated by the bar or measure at the end of the repeated portion being marked 1st and 2nd time; and on the repetition, the bar marked 2nd time is to be substituted for that, preceeding it, marked 1st time

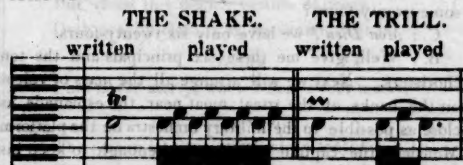


The words DA CAPO indicate that a return is to be made to the beginning, and the repetition continued till the word FINE occurs, or a pause.

The letters and sign D.C. & which are sometimes used, indicate that the return is to be made to the sign & either at the beginning or at some other point in the piece. In all such cases, the repeated portion is to be performed without the observance of any repeat marks that may occur in it.

#### ORNAMENTS.

The ornaments or embellishments in modern use are the SHAKE, the TRILL, the TURN, the INVERTED TURN, the APPOGIATURA, and the ACCIACATURA; they are written and played as follows:—



## WORDS DENOTING EXPRESSION.

Abbandone,	With abandonment.
A Capriccio,	Capriciously; in free, irregular time.
Ad libitum,	At the pleasure of the performer.
Agitato,	In an agitated manner.
Amabile,	Amiably.
Amarezza,	Bitterness, grief.
Appassionato	Impassioned.
Arioso,	In a melodious, singing, agreeable manner.
Bravura,	Bravery, spirit.
Brillante,	Brilliant.
Calando,	Literally, falling away, and applicable to tone.
Cantabile,	In a singing manner.
Con Amore,	Lovingly.
Con Anima,	With soul.
Con Fuoco,	With fire.
Con Leggerezza	With lightness and agility.
Cres.,	Crescendo, increasing in tone.
Deciso,	Decided.
Decres.,	Decrescendo, decreasing in tone.
Dolce,	Softly, sweetly.
Espressivo,	With expression.
Gaio, or Gajo,	Gaily.
Grandioso,	Grandly.
Grazioso,	Gracefully.
Gustoso,	With taste.
Impetuoso,	Impetuously.
Languido,	In a languid manner.
Maestoso,	In a majestic manner.
Morendo,	Sad, pensive.
Mesto,	Placidly.
Placidamente,	Dying away.
Pomposo,	Pompously.
Risolute,	In a resolute manner.
Scherzando,	Playfully.
Semplice,	Simply—without ornament.
Sforzando,	Force, especially to a particular note or chord.
Singhioszando,	In a sobbing manner.
Smorzando,	Smotheringly.
Soave,	Sweetly, agreeable.
Sostenuto,	In a sustained manner.
Sotto Voce,	With subdued tone.
Staccato,	Notes to be played in a short, crisp, disconnected manner.
Mezzo-Staccato,	Notes to be detached but not crisp.
Dashes or Dots,	Placed over or under notes indicate they are to be played staccato or mezzo-staccato.
Stentando,	Holding back the time.
Teneramente,	Tenderly.
Tranquillo,	Tranquilly.
Vibrato,	With much vibration of tone.
Vivace,	In a lively manner.
Volante,	In a light flying manner.
P,	Piano, soft.
PP,	Pianissimo, very soft.
MF,	Mezzoforte, half loud.
F,	Forte, loud.
FF,	Fortissimo, very loud.
FP,	The first note soft the others loud.

However carefully a composer may mark his compositions by time signatures or words, it should never be forgotten that musical compositions, to a large extent, tell their own tale—indicate their own character; it is by careful study alone that the performers will be able to enter into the meaning of the composer, and it must be left to the executants to render it accordingly.

(To be Continued.)

## Incidents in the Life OF Berlioz.

AS a Gluckist and a critical listener at the Opera, Berlioz showed himself to be a formidable person. He gathered round him a number of young men, whom he strove to make as fanatical as himself. He would procure or purchase tickets for these on Gluck nights, and, entering as soon as the doors were opened, call his disciples together and harangue them on the merits of the work about to be performed. Woe to the direction if it ventured to "improve" the favourite master's scores. The young man in the parterre, with the keen face and long black hair, knew them all by heart, and was swift of exposure.

One night they introduced cymbals into the Scythian ballet of "Iphigenia in Tauride"—Boiling with anger, I nevertheless restrained myself to nearly the end of the dance, when, profiting by a moment of silence, I shouted with all the strength of my lungs, "There should be no cymbals there. Who allows himself to correct Gluck!" The public, who don't see very clearly into these art questions, and concern themselves little whether an author's instrumentation be changed or not, failed to understand the fury of the young fool in the pit. But this was even worse when, in the third act, the trombones that accompany the monologue of Orestes being suppressed, the same voice cried out, "The trombones should not be silent! This is insupportable!" The astonishment of the orchestra and the house could not compare with the anger (very natural, I grant) of Valentino, who conducted that evening. . . . But I know well that subsequently all was put right; the cymbals were silenced, the trombones played, and I muttered between my teeth, "Ah! that's better."

It is to be feared that Berlioz and his well-taught, well-drilled band were somewhat of a nuisance at the Opera. They drove the *chef de clique* wild by applauding such things as a happy modulation or a good accent in recitative, and thus upsetting all his combinations. But in vain he scowled. The impassioned young fellows in the pit were worthy of their leader, who yielded himself body and soul to the influence of the artistic moment.

In December, 1839, Berlioz gave two concerts at the Conservatoire, of which the first no more than covered its expenses. To do better with the second, the master announced his two symphonies, the "Fantastique" and "Harold," and this had the result of attracting Paganini, who, though its suggester, had never heard the last-named composition. At the close of the performance, Paganini went to Berlioz, accompanied by his son, Achille, and the following scene took place:—

In consequence of an affection of the larynx, which ultimately killed him, he (Paganini) had entirely lost his voice, and only his son, when in a place perfectly silent, could hear, or perhaps guess at his words. He made a sign to the boy, who, mounting on a chair, placed his ear to his father's mouth and listened attentively. Presently Achille got down and turned towards me. "My father," he said, "desires me to assure you, sir, that in all his life he has never received an impression from any concert as from this; that your music has quite upset him, and that he cannot resist throwing himself at your knees to thank you." At these strange words I made a gesture of incredulity and confusion, but Paganini took me by the arm, and, mustering all his voice, said, "Yes! yes!" drew me into the room where many of my musicians still were, went down on his knee and kissed my hand.

Stopping in the street to tell this story to M. Bertin, editor of the *Débats*, Berlioz caught cold, and was on a sick bed when Achille Paganini came, saying, "My father will be very sorry to learn that you are still unwell, and if he were not himself suffering, he would call upon you. Here is a letter he desired me to bring." As Berlioz was about to unseal it, the boy stopped him. "There is no answer needed; my father told me that you should read it when you were alone." He then hurried away. The letter ran thus:—

"My dear Friend,—Beethoven dead, only Berlioz is able to make him live again, and I, who have tasted your divine compositions, worthy of a genius such as you—I believe it my duty to beg your kind acceptance, as homage on my part, of twenty thousand francs, which will be paid on presentation of the enclosed.—Believe me always your affectionate

'NICOLO PAGANINI.'

Pale and overwhelmed, Berlioz held the letter in his hand as his wife entered the room. She cried, "Allons! what is it now? Some new misfortune? But let us take heart. We have endured the others." "No, no! on the contrary!" "What then?" "Paganini!" "Well?" "He has sent me twenty thousand francs!" "Louis! Louis!" cried Henriette distractedly, "come, come here to your father! Come and thank the good God for what he has done for your father!" Then my wife and child, running together, fell prostrate by the side of my bed, the mother praying, the astonished boy by her side joining his little hands. O Paganini! what a scene! If you had only been able to witness it!

As soon as possible Berlioz wrote to his benefactor in the following terms:—

"O worthy and great artist! How can I express my thankfulness? I am not rich, but, believe me, the approbation of a man of genius such as you touches me a thousand times more than the royal generosity of your present. Words fail me; I will run to embrace you the moment I am able to quit my bed, wherein I am still detained.

To celebrate the completion of the Great Northern Railway, Lille, about to put itself *en fête*, and eat and drink largely, thought, says Berlioz, that a little music would encourage both festivity and digestion. The task was soon accomplished, and in good time the composer went down to the favoured town, rehearsed his piece, and got everything ready for the grand event. At that moment the captain of the artillery of the National Guard requested an interview.

C: I come, sir, to consult you on the subject of the pieces.

B: Ah! Is there to be a dramatic performance? I did not know it; but it does not concern me.

C: I beg your pardon, sir, the matter in question is the pieces of cannon.

B: Ah! *mon Dieu!* what have I to do with those—?

C: You have to make an astounding effect in your work. Besides, you cannot help yourself; the cannon are in the programme, the public expect their cannon, and we must not refuse them.

B: But how is your chorus made up?

C: Our chorus?

B: Yes; your park. What are your pieces, and how many have you?

C: We have ten twelve-pounders.

B: Pooh! that's very feeble. Can't you give me some twenty-fours?

C: *Mon Dieu!* we have only six twenty-fours.

B: Well, give me these six principals and the ten choristers. Next we will arrange all the mass of voices on the banks of the great moat near the esplanade, as close as possible to the military orchestra on the platform. Monsieur the captain will be good enough to keep his eye upon us. I will have a firework man at my side, and at the moment the princes arrive a rocket will go up and then you will blaze off the ten choristers successively. Then we shall begin the performance of the piece, and you will have time to reload. Towards the end another rocket will be fired, you will count four seconds, and at the fifth you will be good enough so to strike a grand chord altogether with your ten chorister twelve-pounders, and the six principles of twenty-four, as that the *ensemble* of your voices shall coincide exactly with the last instrumental chord. Do you understand?

C: Perfectly, sir; that will go of itself. You can count upon it.

As the officer retired he was heard to say, "Tis magnificent; only musicians can have such ideas."

In due course the time came, the princes (De Montpensier and D'Aumale) arrived; all Lille assembled, and Berlioz stood *à l'ordonnance* in hand with a firework man by his side, when up ran the captain, panting for breath: "For heaven's sake, M. Berlioz, don't give the signal yet; our men have forgotten the matches, and one has gone to the

arsenal for them. Give me only five minutes." Five minutes passed, then seven, and Berlioz received an intimation that the princes were waiting. "Go on," said he to the pyrotechnist, "and so much the worse for the choristers if they are not ready to light them up." The rocket flew heavenwards, but the cannon held their peace. The captain had not yet found his matches. Still Berlioz hoped for a master-stroke at the final chord. All would be right then, and confidently he gave the signal for the second rocket, which soared into the sky like its predecessor, with no better effect. The cannon, principals and choristers, all remained silent, and the good people of Lille dispersed, says Berlioz, "fully persuaded that the two rockets, of which they heard the noise and seen the sparks, were simply a new orchestral effect invented by me, and agreeable enough to the eye."

If music were not abandoned to charity, there would be in some part of Europe a lyric Pantheon exclusively devoted to the representation of monumental masterpieces, which would be performed at long intervals, with worthy care and pomp, by artists, and heard at solemn artistic festivals by sympathetic and intelligent auditors.

During his stay at Moscow, Berlioz put "Faust" in rehearsal, and had a passage of arms with the official censor. That worthy seems to have understood "a little Latin," and when he came to the words of the students' chorus, "Nobis subridente luna, per urben quærentes puellas eamus, ut cras fortunati Cæsares dicamus." *Veni, vidi, vici*," he shook his official head and concluded, "This will not do at all." Berlioz replied that the censor at St. Petersburg had raised no objection, but took nothing by the motion.

"The St. Petersburg censor did what he thought right," said the stern Muscovite; "but I am not obliged to imitate him. The passage in question is immoral; it must be suppressed."

Berlioz adds, "And it was—in the book. . . . The prohibited couplet was sung all the same at the concert, but in such a fashion that nobody understood it." We may observe here that this was not the only occasion on which the words of the students' chorus excited remark. In 1854 a Dresden critic solemnly protested against them, on the ground that German students are nice young men, of good manners and behaviour. This called forth hardly less laughter than a subsequent complaint by the same sapient scribe that Berlioz slandered Mephistopheles when he made him tell a lie in order to bring about the death-ride of Faust.

Leaving Russia, Berlioz proceeded to Berlin, the King of Prussia having expressed a desire to hear "Faust," and make the acquaintance of its author. During his stay in that capital, the master was invited to dine at the palace of Sans Souci, and after the repast all adjourned to the gardens for coffee. Then the king called to the musician, "Eh! Berlioz, come and give me the news of my sister, and tell me about your Russian trip." Presently Frederick William was seen to be shaking with laughter. This hilarity, in which I joined without ceremony, made me all at once an important personage. Several courtiers and officers observed it from the pavilion where they were seated, and saw good reasons for being on terms with a man who could make the king laugh so much, and who laughed with him so familiarly. On returning to the pavilion soon after, I was surrounded by *grands seigneurs* to me perfectly unknown, who made profound salutations while modestly introducing themselves. "Sir, I am the Prince of—, and feel happy to make your acquaintance." "Sir, I am the Count of—; allow me to congratulate you upon the great success you have just obtained." "Sir, I am the Baron—. I had the honour of seeing you six years ago at Brunswick, and am enchanted, &c., &c." I did not understand whence such honour could so suddenly come to me at the Prussian Court, till I at last recalled the scene in the first act of "Les Huguenots," where Raoul, after having received Queen Marguerite's letter, finds himself surrounded by men who sing to him in canon on all degrees of the scale, "You know whether I am a sure and faithful friend." They took me for a powerful favourite of the king. What a funny world is that of a court!—*Berlioz*, by Joseph Bennett. Novello, Ewer, and Co.

## Humoresque.

A Contemporary having suggested the reasons for the existence of a number of popular songs, some additions of undoubted accuracy, relating to important works are appended.

A celebrated composer once lost his way in a dense forest, when he found himself on a path leading to what seemed to be a large edifice in the distance. Meeting a person on this path, he inquired his way, but the man made no response. Meeting another, the same proceeding took place, and also with six others that he met. He was at a loss to account for this, until he came to the building where he read the sign, "Asylum for Deaf Mutes." This explained it all, and he at once sat down and wrote, "We never speak as we pass by."

Beethoven was once met during a heavy shower by a friend, who was unprotected from the elements. "Lend me your umbrella," sighed the latter. The great master at once composed the song, "Wait till the clouds roll by."

A composer of eminence, being told that his music was somewhat trashy, and that he had better "turn over a new leaf," at once wrote, "When the leaves begin to turn."

Franz Abt once travelled upon a Western railroad, where he was allowed "five minutes for refreshments," in which to eat a *idol*. *50c*. dinner. Observing the furious gulps made by his fellow-travellers to get their money's worth in the limited time, he spontaneously composed, "When the swallows homeward fly."

Claribel wrote, "Take back the heart" to a partner at whist, who revoked when diamonds were led.

Sullivan, after looking all over the house for a piece of twine to tie a bundle with, sat down in a furious passion, and evolved "The Lost Chord."

Mendelssohn being left at home one day, with nothing for dinner but the legs of a cold pigeon in the family larder, took up his pen and composed, "O, for the wings of a dove."

Von Weber was going to Coney Island by the steamboat line, to spend the day with some musical friends, but became violently sea-sick after passing the Narrows, and had to return on the boat, which accounts for the fact that he was never seen on Coney Island. On his arrival at home he was so much impressed by his experience, that he wrote, "Ocean, thou mighty monster."

"No," said the young man who was asked to sing, "I have not attempted to sing for several years. My voice got away from me when I was very young, and when I caught it, it squealed so that it frightened me, so I let it go again."

## MATHEMATICIAN'S OPERA.

MR. Equation, the well-known millionaire and mathematician, called lately on one of our most popular opera managers, and offered him the noble sum of 100,000 dols. if he would produce some operas with figures in them.

The impresario, sorely perplexed, suavely said, "And pray what operas can you possibly allude to? I am aware of no work containing ciphers."

"In the first place, my dear sir," said the accountant, "there is 'Charles VI.' by Halevy, who also, by the way, wrote an opera in 1839 called 'The 13.'"

"Indeed, I remember now."

"No, you don't; you only say so. You never heard of them before."

"Well, surely, these are the only ones."

"Oh, no; you might revive Galluppi's 'Gustavus I.' or Auber's 'Gustavus III.,' or Martini's 'Henry IV.' Did you ever hear of Martini?"

"Why, certainly," said the genial manager; "he invented a rifle. Are there any other numerical operas?"

"Lots of 'em. Revive Ricci's '2 Figaros,' Verdi's '2 Foscari,' or Alary's '3 Nozze Moses.'"

"Then there's Gretry's 'Richard I.,' 'Ernani,' which introduces 'Charles V.,' Donizetti's '8 Months in two hours' ('Otto Mesi in due ore'), and Spontini's 'Louis IX.' "Gracious!"

"Yes, and you can get the scores of Morlacchi's 'Youth of Henry V.,' Balfe's 'Henry IV.,' Verdi's 'Macbeth the First,' and Bishop's 'Twelfth Night,' but you won't do it. You have three hundred and eighteen in your company, and they are not worth two cents." So saying the mathematician departed, leaving the manager musing over a mug of 'alf-and-alf.'—*The Musical Courier.*

## Music in Song.

"See deep enough, and you see musically."—*Carlyle.*

## ORPHEUS AND EURYDICE.

To the dim chamber, where with the sad queen  
I sat in gloom, and silently inwove  
Dead wreaths of amaranths; thy music came  
Laden with life, and I, who seemed to know  
Not life's voice only, but my own, rose up,  
Along the hollow pathways following  
The sound which brought back earth and life and love,  
And memory and longing. Yet I went  
With half-reluctant footsteps, as of one  
Whom passion draws, or some high fantasy,  
Despite himself, because some subtle spell,  
Part born of dread to cross that sullen stream  
And its grim guardians, part of secret shame  
Of the young airs and freshness of the earth,  
Being that I was, enchained me.

Then at last,  
From voice and lyre so high a strain arose  
As trembled on the utter verge of being,  
And thrilling, poured out life. Thus closer drawn  
I walked with thee, shut in by halcyon sound  
And soft environments of harmony,  
Beyond the ghostly gates, beyond the dim  
Calm fields, where the beetle humped and the pale owl  
Stole noiseless from the copse, and the white blooms  
Stretched thin for lack of sun: so fair a light  
Born out of consonant sound environed me.  
Nor looked I backward, as we seemed to move  
To some high goal, of thought and life and love,  
Like twin birds flying fast with equal wing  
Out of the night, to meet the coming sun  
Above a sea.

"Epic of Hades," *Lewis Morris.*

## SHAKESPEARE.

*Lorenzo.*

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sound of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Sit, Jessica. Look how the floor of heaven  
Is thick inlaid with patines of bright gold.  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins:  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.

*Jessica.*

I am never merry, when I hear sweet music.

*Lorenzo.*

The reason is, your spirits are attentive:  
For do but note a wild and wanton herd,  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,  
Which is the hot condition of their blood;  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,  
Their savage eyes turn'd to a modest gaze,  
By the sweet power of music: therefore the poet  
Did feign that Orpheus drew trees, stones, and floods;  
Since nought so stockish, hard, and full of rage,  
But music for the time doth change his nature.  
The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted.

"Merchant of Venice," Act v. Sc. 1.

## Children's Column.

## Grimm's Fairy Tales.

THE STROLLING MUSICIANS.—There once lived a man who had an ass, that had served him faithfully many years, but which was now becoming very infirm, so much so that he became each day more unfit for work. The man thought to kill him for the sake of his skin; but the ass, perceiving his intention, escaped from him, and took the road to Bremen. "There," he said, "I shall be able to become a musician in the town." After going along for some time, he met a hound on the road, which yelped as though it were tired with long running. "What are you yelping for in that way, comrade?" the ass said to him. "Ah," replied the dog, "because I am old, and am getting feebler every day; I can no longer go to the chase, my master would knock me down; at one time I led the hunt, but now how am I to gain my bread?" "Well!" said the ass, "I am going to Bremen, to be a musician in the town; come with me and learn music. I will play on the lute, and you will sound the cymbals." The dog accepted and they went on their way together. At a little distance they found a cat lying on the road, and presenting a very sad figure. "What vexes thee, old gray whiskers," said the ass to him. "One cannot be in a good humour when one fears for one's head," replied the cat; "because I am aged, my teeth without edge, what I love best is hidden behind the stove, and I purr rather than run after the mice, my mistress has wished to drown me; I have just saved myself in time; but now what am I to do, and where am I to go?" "Come with us to Bremen; you sing well at night, and like us you will make yourself a musician in the town." The cat jumped at the idea, and set out with them. Our wanderers passed very soon before a court, on the door of which was perched a cock which crowed at the top of his voice. "You pierce us to the marrow," said the ass; "why are you crowing in that manner?" "I have announced fine weather," said the cock, for to-day is the day when our Lady has washed the clothes of the Infant Jesus, and when she ought to dry them; but as to-morrow (Sunday) they receive company to dinner, the mistress of the house has no pity for me, for she has said to the cook, she will make soup of me, and this evening it will be necessary to wring my neck. Thus I have crowed with all my strength, while I still breathe." "Good!" said the ass, "red-crest that thou art, come rather to Bremen with us; thou wilt find anything better than death at least; thou hast a good voice, and when we have our music together, our concert will have an excellent effect." The cock found the proposition to his taste, and all four set off together. They could not reach the town of Bremen the same day, but they arrived in the evening at a forest, where they intended passing the night. The ass and the dog established themselves under a large tree; the cat climbed into it, and the cock took his flight where he might perch himself higher, and find himself in more safety. Before going to sleep, as he was looking round to the four winds, it seemed to him that he saw in the distance a small light, he cried to his companions that there must be a house at a little distance, because he had seen a light. "If it is so then," said the ass, "let us dislodge ourselves and get off in haste from this side, for this shelter is scarcely to my liking." The dog added, "Indeed, some bones with a little meat would not be ungrateful to me." They then set off towards the point from which shone the light. Soon they saw it shine more and appear larger, until they found themselves in front of a house of robbers, which was completely lit up. The ass being the taller, approached the window and looked into the room. "What do you see there, grisly one?" asked the cock of him. "What do I see?" said the ass, "a table laden with meat and drink, and around it some robbers, who are enjoying it to their hearts' content." "This will be our opportunity," said the cock. "Yes certainly," replied the ass. "Ah! if we were only there!" They began to think how they could put the robbers to flight, and at last hit upon a plan for doing so. The ass first got upon his hind feet and rested his front legs on the window, the dog mounted the back of the ass, the cat climbed up the dog, and the cock flew and seated himself on the cat's head. That done, they together commenced their music at a given signal. The ass began to bray, the dog to bark, the cat to mew, and the cock to crow; then they precipitated themselves through the window into the room, breaking the panes of glass into shivers. The thieves hearing this

frightful noise, rose at a bound, never doubting but what a ghost had entered the room, and fled all breathless into the forest. Then the four companions seated themselves at the table, and agreeing among themselves what each should take, ate as if they had fasted for a month. When the four vocalists had finished, they put out the lights and sought a berth where they could rest each according to his nature and convenience. The ass lay down on the dunghill, the dog behind the door, the cat in the fireplace near a hot coal, the cock on a rafter; and as they were tired with their long walk, they were not long in falling asleep. After a short time, when the thieves perceived from afar that there were no longer any lights in their house, and that everything in it appeared quiet, the captain

said "we ought not thus to have allowed ourselves to be put to flight;" and he ordered one of his men to reconnoitre and see what was going on in the house. The man who had been sent, found all quiet. He entered the kitchen, and wishing to obtain a light took a match, and as the brilliant eyes of the cat appeared to him like two hot coals, he approached it with the match to get a light. But the cat did not understand jesting; she jumped upon him and scratched his face, swearing at him the while. Seized by a horrible fear, the man ran towards the door as if to flee for his life, but the dog, which was lying quietly near, sprang upon him and bit his leg; as he passed into the court at the side of the dunghill, the ass kicked him violently with his hind legs; while the cock, awakened by

the noise, and always very alert, cried from the top of the rafter. The thief ran towards his captain, and said, "There is in our house a frightful sorceress, who breathed on me and scratched my face with her long fingers; behind the door a man, armed with a knife, which he stuck into my leg; in the courtyard a black monster who knocked me down with a stunning blow; and at the top of the roof is seated a judge, who cried, 'Bring this hang-dog rascal before me!' Thus am I obliged to slip away." After this the robbers dared no more to venture into the house, and the four musicians of Bremen found themselves so comfortable in it, that they wished no more to leave.—Translated from the French.

## Music Made Easy for Children.—Lesson No. 2.

### LEDGER LINES.

Looking at the Keyboard of the Piano, we see there are many more keys than are represented by the Lines and Spaces of the Keyboard Stave. All Keys Higher or Lower than those provided for by the Stave, are represented by short lines called Ledger Lines. The Lines are grouped in two's and three's, the same as the Black Keys of the Piano. The short Ledger Lines represent the Black Keys, and the Spaces between the White Keys. When required, Ledger Lines are added above and below both the Treble and Bass Staves.

#### EXAMPLE.

The example shows a musical staff with five lines. Above the staff, there are three groups of two ledger lines each, representing notes an octave higher. Below the staff, there are three groups of two ledger lines each, representing notes an octave lower. The notes are represented by short horizontal lines.

To make music easier to read, the High Notes are often written on the Treble Stave an Octave LOWER than they are to be played on the Keyboard, and the Low Notes are written on the Bass Stave an Octave HIGHER than played. When a Note is to be Played an Octave Higher than written, the sign 8va. is placed Above the Note. If Two or more Notes are to be Played an Octave Higher than written, the sign 8va. is followed by a Dotted Line, and the notes are to be played an octave higher than written so far as the dotted line continues. When the sign 8va. is placed Below the Notes, it indicates that they are to be played an octave lower than written.

(To be Continued.)

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**Example: Notes written on the Stave an Octave Lower than played.**

**8va**

**8va**

**Notes written Above are to be played on the Keyboard of the Piano as if they were written on the Stave as follows:—**

**8va**

## LETTERS TO THE EDITOR.

TO THE EDITOR,

Glasgow.  
While complimenting you upon the appearance of the first issue of the *Magazine of Music*, and wishing it the success it assuredly deserves, permit me to correct what may be termed a slight mistake, which occurs in your Events of the Month. You therein praise Mr. A. C. Mackenzie's composition, "Ballad for Orchestra," and further say, "this piece alone, putting 'Colomba,' the best opera yet written by an Englishman, out of the question," &c. Is not this composer a Scotsman? Honour to whom honour is due.

Yours, &c.,

SCOTUS.

[We used the word Englishman in a general, not in a distinctive sense.—ED.]

SIR,

St. Andrews.

Your "new and improved system" having been brought under my notice, and being a great lover of music, I have made it my study lately. Of course it is hardly fair, having learned from the old system, for me to criticise another, but I placed the two systems before a child who had not yet commenced to learn music, telling him that here was a new keyboard system, by which he might easily learn. He immediately pounced upon the old five-line stave, and comparing it with the new, said "It does look very simple compared with the other." I quite endorse his opinion. Moreover it completely alters the system of "thorough bass" now in use, and therefore would not be readily patronised by musicians. Also, how about stringed instruments? The stave does not answer for them.

Apologising for intruding on your valuable space,  
Believe me, faithfully yours,

Y. RAIN.

Burlington Villa, Underhill Road, S.E.

DEAR SIR,

With regard to the Reformed Notation, might I suggest that one of the points needing reform is unquestionably the old notation plan of indicating the length of notes and rests, which the Reform Association seems to have adopted almost *in toto*. It is pretty generally acknowledged that one of the strong points of the Tonic Sol Fa notation is its simple way of indicating time lengths by a direct appeal to the eye instead of thought and mind, as in the old and universal notation. There must be a great gain in simplicity by the length of the note or rest occupying a space upon paper proportionate with its duration; and while reform in other directions is being ventilated, it seems to me a pity if it cannot be made to embrace more facility in this direction as well. For, if there is anything which takes students a long time to master, it is the learning and acquiring facility with the proportional lengths of the notes, which in the case of the Sol Fa requires no learning at all, as the space occupied on paper expresses it.

Yours truly,

CHARLES JOSEPH FROST.

DEAR SIR,

St. John's Wood.

After giving some thought to your new system of notation, it has occurred to me that the "keyboard stave" might be rendered clearer to the eye by a smaller number of lines being employed. I have lately been transposing some hymn tunes, &c., for some of my choir boys from the old notation to the "keyboard stave." The three top lines of the new treble stave are very rarely required for this class of music, few hymn tunes going higher than E, fourth space in the old notation stave. It appears to me that the best arrangement of the "keyboard stave" for music of this description would be a double stave, consisting of ten lines, five for the treble and five for the bass staves. I would therefore suggest that the three top lines of the treble and the three bottom lines of the bass staves be omitted, and that notes higher than E in the treble and lower than D in the bass be represented on short ledger lines. I shall be glad if you can find space to insert this in your valuable journal. I enclose my card, and remain,

Yours truly,

W. H. H.

DEAR SIR,

Hillhead, Glasgow.

I must congratulate you upon this new system of notation, which I intend to adopt here at once in all my classes, as I am convinced it will work a revolution in our methods, and the sooner the better. The first want will be a well-graded book of instruction, containing musical exercises suitable for four voices, with (I beg respectfully to suggest) the keynote printed above a bar-line where a transition (or modulation) takes place, which would only be probable in the more advanced exercises. This would meet the requirements of all "moveable do-ists," and prove no hindrance whatever to "fixed do" singers.

Yours very truly,

W. MOODIE.

DEAR SIR,

Manchester.

I congratulate you upon introducing the Keyboard Stave, which is excellent, but I venture to call your attention to what I consider a defect in it. In the New Notation there is an interval of seven sounds or keys between the top line in the bass and the bottom line in the treble, consequently there is great confusion about the five white notes, more particularly about B and C, which may easily be mistaken for each other; the same remark applies to E and F; with regard to D, of course the ledger lines indicate it. Now I should suggest to overcome this by introducing two fine dotted lines between the staves.

Yours respectfully,

A. M. PETTY.

[We shall be glad to know if others have experienced this difficulty.—ED.]

## FORTHCOMING EVENTS.

—Concert in aid of the Netherland Benevolent Fund: St. James's Hall, at 8 o'clock on the evening of May 1st. Madames Albani and Sterling, Messrs. Sims Reeves, Santley, Randegger, and a number of other artistes have generously given their services.

—Royal Academy of Music. Students' Orchestral Concert, open to subscribers, members, associates, and licentiates, at St. James's Hall, May 2nd, at half-past two o'clock.

—Richter Concerts, St. James's Hall, May 5, 12, 19, 26, June 5, 9, 16, at eight each evening.

—Dr. Haus Von Bülow's Pianoforte Recital, St. James's Hall, May 6th, at three o'clock.

—Charles Hallé's Chamber Music Concerts, Princes Hall, May 9, 16, 23, 30, June 6, 10, 27, and July 4th, at three o'clock.

—Signor Sarasate's Concerts, May 10 and 31, at three o'clock, and May 21, at 8 o'clock.

—Ambrose Austin's Annual Concert, Royal Albert Hall, May 14th, at eight o'clock.

—International Musical Festival, at Canterbury, in the last week in May. Two French Societies will join with the local societies in a series of concerts, which will be given for some charitable object.

—At the Tuesday evening performance in Norwich Musical Festival week, Mendelssohn's oratory of "Elijah" is to be given. The following morning will be devoted to M. Gounod's sacred trilogy "Redemption;" and Thursday morning will be occupied with Mr. A. C. Mackenzie's oratorio, "The Rose of Sharon." The "Messiah" will be performed, as usual, on the Friday morning. Wednesday, Thursday, and Friday evenings will be filled up by miscellaneous concerts. Mr. Randegger has declined an invitation to compose a work specially for the festival. Mdle. Emma Nevada will appear at the festival.

The Royal Italian Opera Company re-opened Covent Garden Theatre on Tuesday, April 29, for a new series of operatic performances. An important feature will be the association of Madame Adelina Patti with the establishment. Madame Albani is also again a principal member of the company. M. Réyer's "Sigurd," Mr. Mackenzie's "Colomba," rendered into Italian, and M. Massenet's "Il Re di Lahore" are to be given. The subscription will consist of thirty-six nights, and (after the first week) there will be four performances in each week—on Mondays, Tuesdays, Thursdays, and Saturdays.

## Answers to Correspondents.

A. W. PETTY, Manchester.—Instruction book for piano is now in course of preparation, and pianoforte and vocal music will follow.

CHARLES H. WARD, Worksop.—We thank you for your letter of the 3rd March. Shall be glad to know how you get on with the New System and Sonata.

JAMES STRATHEM, Glasgow.—One sheet of Hymn Tunes, Chants, &c., suitable for American Organ, will be published in each number of the magazine.

Rev. H. ALDWIN SOAMES, Bromley, Kent.—We shall have books containing paper ruled for the New Keyboard Stave ready by the 15th May.

W. MOODIE, Hillhead, Glasgow.—The plan you suggest for indicating the major and minor mode, will be carried out in our vocal instruction book.

W. H. F.—Songs published in Old Notation in the magazine, will be repeated in New Keyboard Notation in the following number.

H. RICHARDS, Fulham.—We should recommend you to get "Music," by H. C. Banister.

STUDENT.—Yes. Rudiments of Music will be continued month by month, in the same simple form as in our first number. The opinion expressed by you that the new system robs music of its difficulties, has been endorsed by many.

W. H. H.—Your suggestion is good. We have already had some music engraved upon a ten-line "keyboard stave." It appears, however, from A. M. Petty's letter, which we publish, that there is a possibility of confusion as to the sounds contained in the interval between the top line of the bass and the bottom line of the treble staves, the high notes of the tenor and the low notes of the bass being written in this part, and necessitating the frequent employment of ledger lines. We have thought out several ways of arranging the stave, and herein we give two examples of hymn tune "Hanover," written upon a ten lined and twelve lined "keyboard stave." We shall be glad to know which our readers find the easier to play from.

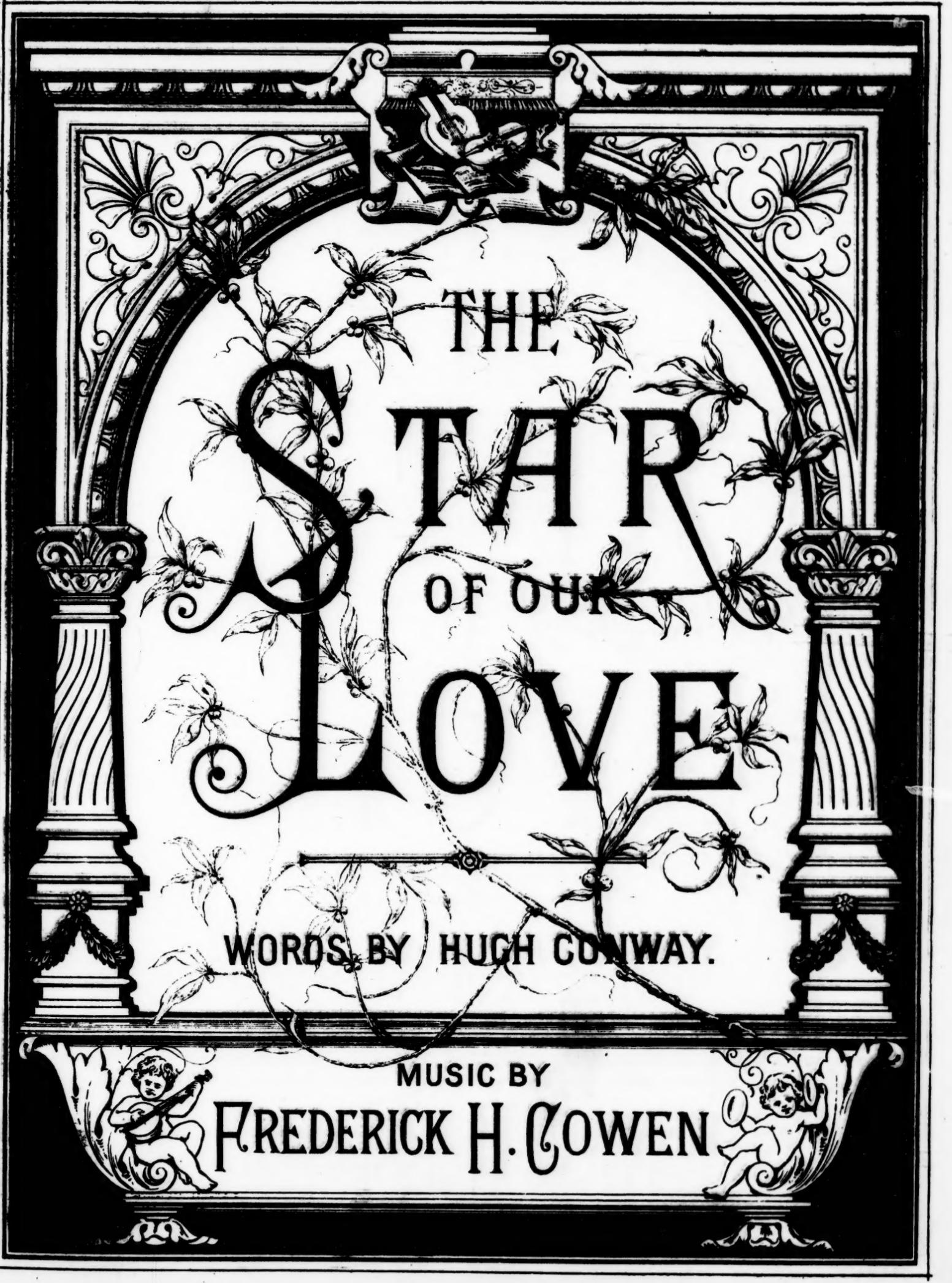
R. ALFRED, Birmingham.—We would recommend you to get "Pianoforte Simplified," in which you will find the difficulties you mention explained. It will be published at the end of the month.

JAMES DIXON.—We thank you for your letter and good wishes. With regard to your question, we gave all the information we are at liberty to publish in our last issue.

Y. RAIN, St. Andrews.—Our correspondent accepts and endorses the hastily-expressed opinion of a child who had not yet commenced to learn music, and consequently was unacquainted with the difficulties of the five-line stave. A stave of eight lines appears at first more difficult to learn than one having but five lines. The eight lines, however, form a pictorial representation of the keyboard. In contradistinction to this, the connection between the five-line stave and the keyboard is purely arbitrary. Practical tests prove that children may be taught to comprehend the New Keyboard Stave, and to read with facility ledger lines and scales written in every key in about ten lessons, while fifty lessons in the old system would not accomplish a similar result. If a practical test is made during the next month, the result will be found to be as we state. The system of thorough bass is altered. At a future period we shall formulate, in our papers on "Rudiments for Students," a much simpler system than that now in use, and at the same time deal with the question relating to stringed instruments.

Communications received from H. James, Charles Lyde, A. A. H., J. Wilson, Holiday, W. Bemrose, Cantab, H. Failgers, J. Neil, D. Forbes, J. Robertson, Dr. Russell, George Temple, M. Clark, F. Gunner, Watson, J. C., H. C. H., R. C., E. Roberts, T. Duncan, W. Ferni, R. Brown, and James Cook.

R. H. P.—We are getting a series of wall sheets for class singing ready for the Health Exhibition, and will send you a set at the end of next month.



THE  
STAR  
OF OUR  
LOVE

WORDS BY HUGH CONWAY.

MUSIC BY  
FREDERICK H. COWEN

# "THE STAR OF OUR LOVE."

Song.

Composed Expressly for this Magazine.

Words by Hugh Conway.

Music by Frederic H. Cowen.

ANDANTE MODERATO.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ANDANTE MODERATO'. The piano part begins with a series of chords and moving lines in both hands. The vocal line starts with a whole rest followed by a half note G4.

The second system of the musical score. The vocal line continues with the lyrics: "woke last night from a fit - ful sleep, The moon, thro' my casement, looked wan and pale, I". The piano accompaniment continues with chords and moving lines. The tempo remains 'ANDANTE MODERATO'.

The third system of the musical score. The vocal line continues with the lyrics: "watched till the storm clouds dark a deep Spread o - ver her sweet white face as a veil Then my". The piano accompaniment continues. Performance markings include *poco cresc.*, *dim.*, *poco rit.*, and *a tempo*. The tempo changes to *a tempo* at the end of the system.

The fourth system of the musical score. The vocal line continues with the lyrics: "heart was sad as the som - bre sky, Till a rift in the dri - ven clouds set free One". The piano accompaniment continues. Performance markings include *cresc.* and *colla voce*. The tempo remains *a tempo*.

star, that bright as a lov - ing eye, Came out of the darkness and smiled on me, Came

out of the darkness and smiled on me; And I cried, I cried — "Tho'

stor - my my life to - night, And dark as the drift a -

dove, One star thro' its cloud gleams fair and bright — That

star is the star of my love, One star thro' its cloud gleams

fair and bright- That star is the star of my love!

*sempre f*

Then I slept once more and a

*p*

sweet dream came, For I saw my love, and her stead-fast eyes I fan-cied were lit by the

*poco cresc.*

dim. poco rit. a tempo cresc.

same clear flame As the star so fair in the cloud - y skies. I woke, and I knew that the

colla voce

dim. cresc.

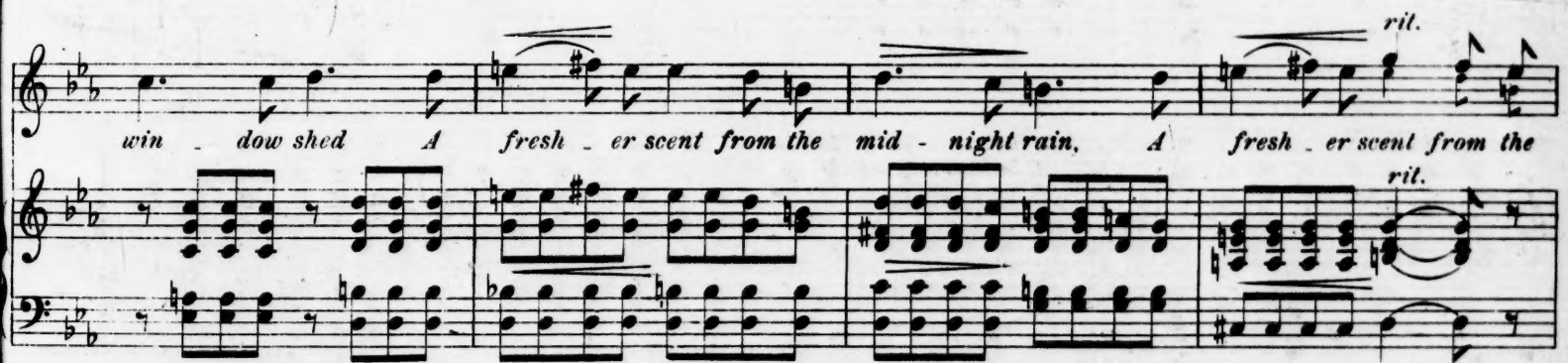


storm had fled And sun - shine lay on the earth a - gain, And the twin - ing rose near my



win - dow shed A fresh - er scent from the mid - night rain, A fresh - er scent from the

rit.



mf mid - night rain; And I cried, I cried -

mf p



espress.

love, you are far a - way, But true as the heav'n a -

mf



bove: Last night shone a star, and I know to-day, That

*cresc.*

*cresc.*

star is the star of our love, I cried, "O love, you are

*f*

*f*

far a-way, But true as the heav'n a-bove: Last night shone a star, and I

*sempre f*

*sempre f*

know to-day, That star, that star was the star of our

love!"

*ff*

8

EXP

The  
re  
Blac  
Keyb

# The New Chromatic Stave For Psalmody

Key A major. HANOVER.

Handel.

Key A major. HANOVER.

Handel.

## EXPLANATION of

The Black Lines  
represent the  
Black Notes of the  
Keyboard.

the KEYBOARD STAVE.

The White Spaces  
between the black  
lines represent the  
White Notes of the  
Keyboard.

# Short and Easy Prelude for Organ.

6 Andante.

Charles Joseph Frost Mus Doc Cantab.

Gt Diapasons *mp*

(14)

PEDAL.

Bourdon coupled to Gt

L.H.

Swell (8 & 4 ft)

Gt

# "CLOUDS."

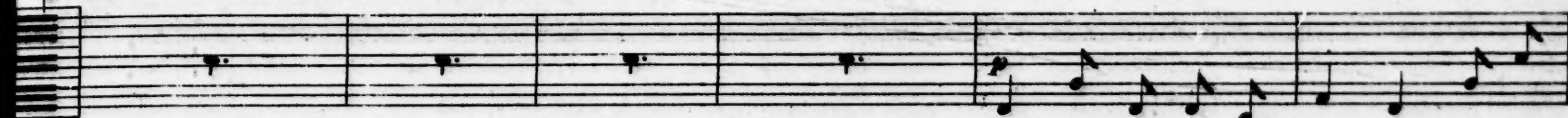
## BALLAD.

Composed Expressly for this Magazine.

Words by G. Clifton Bingham.

Music by Frederic H. Cowen.

*MOLTO ANDANTE ED ESPRESSIVO.*



What were you thinking, dar - ling, When I



met you yes - ter day; — Of rain that is yet to reach us Or of sun that has gone a -



way, Or of sun that has gone a - way? Had shadows ba - nish'd the sun - shine, Had



*dim. e poco rit.*

clouds come o - ver the sky? — You looked so qui - et and thoughtful I could not help wond'ring

*colla voce**dim.**cresc.*

why. — For clouds may come and sun may go, and skies be hid - den from sight, Still,

Life is ne - ver so dark, you know, But that Love can make it bright, Life is ne - ver so

*cresc.**dim.**rit.*

dark, — But that Love can make it bright!

*dim.**colla voce*

8va

8va

Tell me the sor - row, dar - ling, Let me share the shade with

you; For what is hea - vy for one heart May be eas - i - ly borne by

two, May be eas - i - ly borne by two. And clouds may ba - nish life's

sun - shine, And dark - en its bright - est sky, But oft when troub - les are

*dim. e poco rit.*



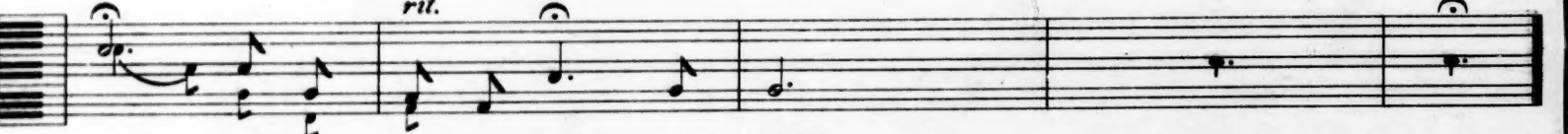
shared, dear, They take themselves wings, and fly. For clouds may come and  
*colla voce*



sun may go, And skies be hid - den from sight; Still, Life is ne - ver so



dark, you know, But that Love can make it bright, Life is ne - ver so



dark, But that Love can make it bright!







*Sir Michael Costa.*